

THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1850.

MODERN MOVES IN ART.

"CHRISTIAN ARCHITECTURE." "YOUNG ENGLAND."



AMONG the active steps made by Art in this country, of late, there are some of a retrograde character, and others, though new, doubtfully progressive. Progress be our motto; the slave of an idea is not less a slave because he is a voluntary one, or

because he himself neither feels nor sees his chains. All honour to enthusiasm, be its tendency progressive, however slightly so. It would be a somewhat novel sight in the present generation to see the busy Londoner promenading Regent Street in wooden shoes, but few in their senses, whatever their respect for the "good old days" of the Sabot, would prefer it to the light elegant close-fitting caoutchouc galoche. Modern civilisation is but the aggregate of a series of progressions infinitely small in their individual steps; and its varieties are more or less accomplished, exactly in so far as they are an aggregation of the contributions of all times. Few of the habits of the day are essentially its own; and if any generation could possibly abide by the habits of its fathers, then would it certainly merit not only the forgetfulness, but the execration, of posterity; it would be a generation lost.

This position is sufficiently evident in science, but though less obvious in Art, or in all matters in which we do not as yet recognise exact laws, it is nevertheless as essentially true. Varieties in art cannot of course be so much material, as intellectual or moral; the habits, however, are completely within the control of Art; the limits of Art must not be estimated by the capacity of the artist, any more than we can measure science by the capabilities of any individual piece of machinery.

Assuming therefore that every time, taken as a whole, has done its work, it must be evident that we have no particular faith in "the good old times" of our grandmothers, which many among us seem so dolefully to regret; they were doubtless very respectable old times, of very respectable old ladies, as we may see for ourselves in our ancestral halls where they are arrayed in their brocaded sacks and high-heeled pantofles.

First among modern moves is the new-fangled veneration for the Gothic, or the species Teutonic of pointed architecture; to this, as a resuscitation of one of the good labours of our forefathers, there can be no objection. But to a bigoted fanatical devotion to this old pointed style as "Christian Architecture" *par excellence*, there is an objection. Like every historic style it has its merits, but it has also its demerits, for if it were given to select a style which should produce the least effect by the greatest possible amount of labour, the choice must fall on the decorated or perpendicular Gothic. To maintain further that Gothic architecture is essentially Christian architecture is preposterous. Such an idea may of course be excused where the only known buildings devoted to the service of the Christian religion are in this style; as in some of our old

provincial towns, as Coventry and a few others, where the Arts have been stationary for the last two or three centuries; but elsewhere Doric has as much claim to be styled Christian architecture as Gothic. It is true there are no heathen Gothic buildings, but then this only goes to prove that Gothic is not heathen architecture, not that it is Christian. The Gothic did not even generally prevail at any period of the history of Christianity; it appeared only a thousand years after the establishment of the Church by the state, and it never flourished in Asia, in Africa, in the east of Europe, or in Italy or Sicily; it is therefore a comparatively late style, and was spread over a small portion of Christendom only,—a few hundred miles east and west of the Rhine, and in England. In point of time also, its duration was short; it did not survive four centuries, whereas other styles have not only been more widely spread in Christendom, but have endured longer, so that neither in point of space nor time can Gothic be termed "Christian architecture." The great mass of Christian churches have been Roman, Byzantine, Lombard, Norman, Moorish, Italian, or classical; for the first twelve hundred years, Romanesque, and subsequently, shared by Gothic with the Italian and classical.

If any style could arrogate to itself the proud title of Christian, it is that of the Mahomedan Mosques: the first great Christian church was the Sultan's Mosque at Constantinople, the St. Sophia of Justinian, and from which nearly all the oriental churches, whether Christian or Mahomedan, have derived their model. The Byzantine Greeks added the dome and transept to the heathen Basilica; the Gothic spire of the north was preceded eight hundred years by the Byzantine dome; for it was not until the fourteenth century that the Gothic was developed in all its pointed glories. Cologne cathedral, the most magnificent monument of Gothic in the world, was consecrated in 1322, in the time of Pope John XXII. The great period of the Gothic, therefore, was "the good old time" of the Avignon popes; a period of all others notorious for ecclesiastical persecution and religious intolerance; a period of internecine war between Church and State; of ecclesiastical schism, and inquisitorial tyranny; when bon-fires of living Jews were lit up in the public streets, because the "Black Death"—as the plague of 1347 was called—respected neither burgher privileges nor monastic vows. Such are the associations, if any, from which Gothic must derive its claim to the exclusive style of "Christian architecture." We say all this without the slightest intent at disparagement of Gothic itself, but simply by way of protest against that singular modern move which would arrogate to it a superior title to our respect as eminently the ecclesiastical or Christian architecture; it certainly has a local prestige in this country by reason of our great cathedrals, but nearly all these were Norman beginnings.

Another remarkable theory of modern birth is, that we must devote our Art-labour to the Church, as a sacrifice to the Deity, and in no sense for its own sake as regards its operation on ourselves. To this we give our most unqualified opposition; no fruitless labour can be healthy labour. There are too many good works, of necessity to be done, to allow us to waste our energies over useless labours: "And these are they which are sown on good ground; such as bring forth fruit." (Mark iv., 20.) There is fruit, or absolute use, in even the most elaborate decoration of what is seen, because its way is open to the mind, for "the light of the body is the eye," and through the mind to the soul; there it is to read its constant though varied lesson to all beholders; but to bestow exactly the same amount of labour upon what is not visible, and from its situation never can be visible, simply in a spirit of "sacrifice," is wanton waste of labour, perversely fruitless, which might have been bestowed on good work useful to mankind; and surely the end of all our work is to be fruitful, to be useful to our neighbour. None will assert that the bare employment of workmen is use sufficient; such things may be sanctioned by emergencies where there is a

superabundance of labour which cannot be usefully employed, but this is of extremely rare occurrence and certainly can never be the case in works of Art. Also the labour of a nation is an essential portion of its wealth, and to bury labour is to bury wealth; in all concealed parts the work is done when the work of necessity is done: the wasted labour, on this principle of "sacrifice" in a large cathedral, would be sufficient to build a magnificent church of itself, and therefore it would be burying all the amount of good that such a structure could effect; it would be of a verity lighting a candle and placing it under a bushel, *certainly not giving light to those who are in the house*. We are ordered, "Let your light so shine before men that they may see your good works, and glorify your Father which is in heaven." (Matt. v., 16.)

Apiece with this theory also is the idea that we should devote exclusively our works of decoration to buildings destined for the service of religion, that is to say, for churches or monasteries, and by no means to such works as are devoted to man's own peculiar use. But is the church for the use of God or of man?—and if there is any benefit at all to be derived from the contemplation of Art, or beauty, in any of those shapes and appearances which the artist can, in the overflowing of his own soul, produce for his neighbours' "light"—why in one only of the mansions of man's use?—why not everywhere?

We may assume the novelty of this doctrine, as there are no traces of it whatever in even the works of the "good old times" of ecclesiastical dominion; either in the spirit of fruitless sacrifice to an idea, or in an exclusive devotion of the best labours to ecclesiastical purposes. The affections and the fears of our forefathers gave much to the Church, and much was gathered for it by other means; but at no time did they bestow more or better labour over ecclesiastical structures than over those of a different character, as royal and municipal palaces, and other non-ecclesiastical edifices. Three examples may suffice—Charlemagne's Palace at Aix-la-Chapelle, Westminster Hall, and the Electoral residence at Heidelberg. Rather the contrary is the case; for there is scarcely a single old middle-age cathedral that was ever completed: such structures as have been finished belong to the Romanesque and Moorish, and to the comparatively modern periods; as St. Peter's, Rome; St. Paul's, London; or Isaacs Church, St. Petersburg; and they are not in "Christian" Gothic. This last idea, however, of devoting our masterpieces exclusively to the Church, is, as now impossible in practice, a very innocent one, but not so that which would sanctify a particular style.

Whatever may be the technical beauties of Gothic, conventional or natural, its moral associations are much more closely allied with ecclesiastical abuses than Christian principles; it is simply one of many ecclesiastical styles of the past, and it can only be considered Christian in as far as its moral associations are identified with Christianity; this is perhaps matter of individual feeling, and we are told "to render unto Caesar the things which be Caesar's, and unto God the things which be God's." And with individual convictions we are not disposed to interfere.

With reference to Art, however, we should greatly deplore the extensive spreading or adoption of any such notion; it would be in the highest degree detrimental to architecture and ornamental Art generally. Men are sufficiently prone already to the partial cultivation of single ideas; and the progress of Art only wants a superstitious reverence for some particular forms and arrangement of forms, to wholly subvert it, and render useless the most comprehensive minds; as, instead of labouring in the infinite provinces of Nature herself, the artist's sphere is limited to the hacknied field of a bygone time. The difference is this—given a certain space which shall admit light yet exclude wind and rain, to be enclosed by an ornamental covering; and—given a certain space which shall admit light and exclude wind and rain, to be enclosed by a covering, arranged out of certain middle-age curves and angles—the one unlimited, the other confined within very narrow limits indeed. The Gothic belongs to the past, and cannot be revived

in anything like the importance and splendour of its pristine development, however ably such a consummation may be attempted by a few. That it may find a place among many other revivals of the beautiful, we sincerely hope, but it can be for the future but one of many styles, new as well as old.

The most remarkable perhaps of all the modern moves in Art is the recurrence to an old and imperfect style of design in painting; and in sculpture likewise to a slight extent, but in this case it is only a Gothic harmony with a Gothic revival. In painting, this revival has been conspicuous for the last two or three years in the London exhibitions; the painters who have given themselves up to this crotchet, are sometimes styled "the Young England," and sometimes the "Pre-Raphael School;" they certainly have gone back to the style of design of the painters of the fifteenth century, the style technically known as the *quattrocento*.*

This peculiar revival, which, if it were to maintain itself, would amount to a sacrifice of one of the noblest of Arts, appears to have arisen solely from a mistaken impression—that there is something inherently prejudicial to Art in the prevailing excellence in its sensuous or technical development; that is, in painting. It is either this notion or the idea that where there is less material there must be more spiritual; or at all events it seems evident that spirit and matter (except of a certain kind) are incompatible. There may certainly be a sentimental school and a sensuous school; but why not sentimental and sensuous at the same time; there is surely nothing antagonistic between soul and body; the soul can operate through the body only, and the less perfect or efficient its instrument, the less perfect and efficient must be its operation.

As in nature we do not infer a superior soul or sentiment from a deformed, imperfect, or diseased body, how can such an idea possibly obtain recognition in Art—and if it did, wherein would society be the gainer? What is disagreeable in nature, is disagreeable in Art; and to stereotype the disagreeable is an abuse of Art.

It is not so difficult to trace the source of this peculiar movement in Art; though new to this country, it is by no means new to Europe; it is about half a century old. It has been rather somewhat late in crossing the channel, and we will hope that it has crossed it only to pass onward to the ungenial north, and there for ever lose itself in the arctic regions.

The German painter Carstens was one of the first to deprecate the purely physical tendency of the last cinquecento and subsequent schools, which arose out of the intemperate and indiscriminate imitation of Michelangelo and his immediate followers. Overbeck, another German settled in Rome, comprised the works of Michelangelo himself in the deprecation as the source of the corruption: making it altogether a religious question, and transplanting the most morbid asceticism of the cell to the hitherto glowing face of Art.

This decided revival of the earlier schools, with all their defects and peculiarities, ten times more conspicuous in the copy than in the original, has met with considerable, though generally very temporary, responses, in the ultramontane schools; and it appears now in Europe gradually subsiding,—a natural death.

It is a purely ascetic movement, corresponding to that intolerable idea that sanctification consists in the mortification of the body; and in so far it is a monastic resuscitation in perfect harmony with its sister revival of the ecclesiastical Gothic: in point of time, likewise, they are in good historic harmony.

But how different the spirit of the originals, in both cases, from their copies! In painting, the

quattrocento masters did their utmost to attain perfection of form and expression in accordance with the prevailing religious sentiment of the day: and the architectural decorators, likewise, strove their utmost in the attainment of beauty without the slightest deference to what had been previously done, or with the slightest reverence for a single one of their minute details: many of these forms were derived from Byzantine symbolism, but the manner in which they were perpetually disregarded, changed, or altogether superseded, for something new, shows that their spirit was long gone, and that they were then mere forms.

The mere accidental materials, therefore, of a superstitious priest-ridden age are, in the nineteenth century, to be thrust before us as special objects of veneration; a veneration which it would very much puzzle the old *quattrocentisti* themselves to account for; with them, it certainly never existed: each successive generation used its utmost endeavours to improve upon its present, and none more than those very painters, sculptors, and architects, whose works it is now pretended must be the key and standard of posterity. We may now examine this peculiar revival in its details.

Setting aside the swaddling clothes or *incunabula* of Art, it has undergone three stages; these are the Quattrocento, the Cinquecento, and the Eclectic or Academic—the rise, the establishment, and the decline: these have been subdivided into many schools, all similar in essentials, differing only in technical details, or in the prevalence of some one or other of the essentials. The quattrocento is that in which the Art was gradually developing itself, and it ceases with the accomplishment of a fair individual representation of nature, independent of any methodical or theoretical influence. It appears in three distinct characters or styles, in which *Sentiment*, *Form*, and *Colour*, respectively, dominate; to the first school belong Gentile da Fabriano and Fra Angelico da Fiesole; to the second the great mass of the remaining quattrocento painters of Florence and many of those of Rome; and to the third the early Venetians,—the Vivarini, Giovanni Bellini, Marco Basaiti, and many others; and the old School of Cologne.

Such painters as Perugino and Francia, combining all the excellences of the style in a nearly equal degree (and the large Francia in the National Gallery is a fine example), are the quattrocento masters *par excellence*; Francia, perhaps, best represents the beau ideal of the style.

Masaccio, Filippo Lippi, Luca Signorelli, and a few others, whose great excellence in form contributed much to the advancement displayed in the cinquecento, belong strictly to neither one nor the other; they exhibit the transition, but they are generally reckoned with Perugino and Francia as the great masters of the quattrocento. This first great stage of Art is sufficiently well represented in all its bearings by the following six masters: Gentile da Fabriano and Fra Angelico, Masaccio and Lippi, Perugino and Francia.

With these masters, or with Francia rather, closes the first great epoch of modern painting, the Quattrocento; Michelangelo marks the era of the Cinquecento, and this is the epoch of its greatest perfection among the moderns. Now the quattrocento is essentially a period of progress; all that it displays was accomplished by long and slow degrees, and it exhibits only the victory over the essential difficulties of the Art, more especially those of a technical character; and it is a matter of necessity that the technical difficulties of an Art must be overcome before that Art can appear in all the glory of its fully developed powers. The quattrocento exhibits the Art simply in detail, many perfect parts but no unity, no whole; the imitative faculty is fully developed, but it was always displaying a faculty without using it; it was ever painting. Compared with the cinquecento, or with the school of Raphael, there is neither life nor motion in the quattrocento. The compositions of this period are full of sentiment certainly, but only to those who can sympathise with it; knowing the sentiments of the age to which the works of this style belong, we recognise and can appre-

ciate their sentiment, but it is all thoroughly conventional. Every figure, as a general rule, is an actor hired for the express attitude in which we find it; it seems to say "this is the position which essentially belongs to me, and I am not fit for any other." The best figures in the best quattrocento works seem all to have assumed their attitudes for a particular effect; they have sentiment, but it is nearly always the same, chiefly a parade of pious resignation, and has, like their attitude, been put upon them, and not proceeded naturally from any emotions of their own affections.

In this style then, interiorly, there is little if anything of genuine nature; what is natural in it is on the surface, and this it owes to its skill in individual imitation, and certainly not to any generic knowledge or power, such as characterises the antique. Perhaps no painter was ever more capable of making an exact picture of an individual model set before him, than Francia; and yet it would probably have been utterly impossible for Francia to have given even three figures a unity of action; in ornamental apposition he was sufficient master, but dramatic unity of composition was no better appreciated by him than by painters who preceded him a hundred years; Masaccio indeed understood it far better, and this is just one of the points which constitutes Masaccio one of the masters of the transition.

If Francia's model had happened to be deformed or misshapen, so would most certainly his picture have been: but doubtless so great a master as Francia would select his model; still, having selected it, he would scrupulously abide by its peculiarities at least, such from their works; seems to have been the principle of the best quattrocento masters. In sentiment they were thoroughly, what we now term in Art-criticism, *subjective*; that is, all their figures had to be imbued with their own prevailing idea, religious aspiration in some shape or other, but chiefly in the spirit of resignation or mortification; this feeling, which seems to have been a characteristic of the age, pervaded the whole province of Art, and therefore, in so far as this is only a very limited field indeed in the human emotions, so the Art of the period was only a very limited picture of nature, even in its own conventional Art sphere, and therefore, if we are correct in our view, the quattrocento presents not only an imperfect picture of the species, but also an imperfect picture of the individual, for though the body is often given with surprising skill and fidelity of imitation, it is a body with little life and a very limited and conventional spirit. The merit accordingly of this style, to put it for the sake of argument, in its most disadvantageous shape, is a mere isolated elaborate objective finish, and the sentiment being a species of "fixed quantity," it is only a kind of *shell painting*.

This is said without the slightest idea of depreciating the quattrocento masters, than which nothing can be further from our sentiments; but solely with a view to fairly contrast the natures of these two great historic stages of Art—the quattrocento and cinquecento, and by laying down clearly the peculiarities or characteristics of each, and bringing them into critical comparison, to show their relative merits; and it is in this spirit of criticism that we term the quattrocento mere *shell-painting* in comparison with the cinquecento.

It is literally true that every defect or deficiency of the quattrocento is supplied in the cinquecento. The mere individual representation becomes generic; for simple, ornamental, or symmetrical opposition, we have dramatic action; and to the expression of an austere piety, pity, or despair, is added that of every human emotion joyful or painful. And though we cannot predicate perfection of any of its individual works, still the style is, in its broad principles, perfect in itself. As the large picture of Francia in the National Gallery served as our illustration of the quattrocento, we may take the cartoons of Raphael as our examples of the cinquecento.

We have not in these works that minute elaboration of external accidents such as we find in the more limited style; but such finish,

* *Quattrocento* is opposed to *Cinquecento*; we prefer using these established terms in art literature, though Italian, to the coining of new ones in the English language. The quattrocento prevailed immediately before the cinquecento which completely superseded it: the quattrocento, which means simply four hundred, signifies the Art which flourished about and after the year 1400; and the cinquecento (five hundred) that which superseded it about and after the year 1500. The word *millé* or thousand is in both cases understood, on the same principle that we occasionally date 50 for 1850. Therefore broadly, quattrocento and cinquecento mean respectively fifteenth and sixteenth century Art.

however, is not incompatible with the cinquecento; it is only unnecessary, for it may fairly be dispensed with, as too trivial a merit to add either truth or dignity to the grand qualities of this consummate style of Art. With the impressive dramatic action, imposing dignity of appearance of the actors, extraordinary fitness of incident, accessory and principal, and the interesting and exalted nature of the subjects, there is but slight occasion to regret a clean line, a glossy surface, or a rosy complexion. Such superficial excellencies can be of importance only in the absence of more substantial merits, and where imitation, and not representation, constitutes the chief aim of the artist. If then this style exhibits such great qualities as to render mere superficial beauties immaterial to its effect, though perfectly admissible, how much more easily can it dispense with local accidents of the skin, superficial blemishes; they are so thoroughly out of place, that admit them, and they at once become the picture, as in the "Lame Man at the Beautiful Gate," and many other similar great cinquecento designs. Individual treatment in works of this kind, in which great events or sentiments constitute the subject, are so generally irrelevant, that, when they occur, they must be a part of the subject, as in "Christ healing the Sick," "Curing the Lamer," or in a picture of a lazaret-house or a lunatic asylum.

If age is to be represented, give the characteristics of age, but universal, not individual; so with youth, grief, or joy; a general treatment will be universally understood, while a special treatment to those unacquainted with the special symptoms adopted, is sure to be misunderstood; and by those who might understand them there is danger of the work being mistaken for a "pathological" illustration.

When painting is the mere handmaid to morbid anatomy, its path is clear and its duties fixed; it is then no longer Art, but an administrator to science, and it is without the pale of artistic criticism; but so long as painting is employed as an Art, its duty is to instruct and delight, certainly not to disgust. Should a painful subject be its theme, which it often may be, it will be the effort of the great painter to render his picture as becoming as his subject will admit, as instructive as a lesson, and as attractive as a work of Art, as it is in his power to make it. Indeed the lesson is clearly lost if the mode of conveying it is revolting or disagreeable; the very end of the work is completely counteracted, which is the more deplorable in proportion as the subject or its motive be good or great.

It is the high ground, in point of subject generally, taken by the "Young England School," which renders their mistaken treatment so much the more to be deprecated. None can hail with more delight than we do their recourse to the higher realms of sentiment for their subjects; for the gradual encroachment of dogs and horses, threatening to completely overrun the province of taste in this country, is calculated to drive the true lovers of Art almost to despair, unless a few stalwart champions on the other side rise up to dispute the field with these four-footed favourites.

So it is that we argue their principles with this school rather than condemn their works. We wish them to persevere, but in the spirit of world-artists, not ascetic fanatics. The school exhibits, in our opinion, two capital defects; it breathes in the spirit of its works the miserable asceticism of the darkest monastic ages; and exhibits in their execution quite the extremest littleness of style that ever disfigured the works of any of the early middle-age masters.

In the first place it appears to assume sorrow or gravity as the normal state of man; whereas all our faculties teach us that exactly the reverse is our normal state, and that we bring all our miseries on ourselves by the abuse or neglect of these faculties. In the second, disregarding the fruits of the earnest and skilful labour of ages, it goes back to the puerile achievement of the infants of Art—an illusive elaboration of a local accident; as the skilful rendering, for instance, of the dirty corrugated skin of an emaciated frame; thus giving prominence to a condition which a master of a healthier school would not

even twice look at—unless he wished for a specimen for a lazaret-house—much less select as that of his model for a sacred or historic character.

No exalted sentiment can possibly be aided by either ugliness or disease; it is true that there are certain physical conditions that are admitted to be antagonistic to certain moral conditions, but their antagonisms are as well defined as the physical conditions themselves. Neither health nor comeliness are incompatible with sorrow or piety, though the combination would require a greater artistic skill to represent it.

No painter probably would dream of selecting the Hercules of Glycon as his model for John the Baptist preaching in the Wilderness, because this figure of Hercules is a generic or ideal figure of physical power, which John the Baptist was not; and none but the most incompetent could overlook the incompatibility of character. At the same time, it would be less absurd to give this robust character to John the Baptist, than to imitate the example of those who have represented him as an emaciated lazar; for his very office proves that he must have been a man both of healthful vigour, and of great powers of endurance.

There is certainly not a more paltry subterfuge in Art than that of attempting to represent intellectual or spiritual power at the expense of the physical condition; it was all very well for a middle-age monk who saw little more of humanity than his cloister fellows, among whom some such test between the fat and the lean might induce him to suppose that indolence and indifference were the characteristic of the former, and assiduity and devotion of the latter; but the very fact of such being extremes proves the mean to be the true state. Those minds sufficiently strong to overcome bodily defects are rare exceptions, and that *mens sana in corpore sano* is the rule, is the perpetual experience of the world.

Directly the activity of the mind encroaches upon the resources of the body, both fall together. The physical ideal alone can harmonise with the spiritual ideal: in Art, whatever it may be in Nature in its present condition, the most beautiful soul must have the most beautiful body; lofty sentiment and physical baseness are essentially antagonistic; even in the lowest sinks of poverty in the world, the purest mind will shine transcendent—there will always be a comparative cleanliness of person and calmness of expression, which will widely distinguish its possessor from those whose debasement of physical condition is reciprocated by that of the soul. No darkness is so thick that the light of innocence will not shine in it, and no body can be so debased that true nobility of soul will not envelop it with a halo of dignity.

We have all of us, beyond the age of boyhood, had opportunities of experiencing the truth of these observations; and how strange does it appear that we should have educated artists in the nineteenth century, selecting physical misery of condition for the special incorporation of the very beau ideal of the moral greatness of which humanity is capable!

We may pardon the quattrocento masters for doing this occasionally, both because asceticism was one of the virtues of the monastic age in which they lived, and because as artists they had not yet attained to the grand power of idealising or generalising; their skill was still limited to making a faithful copy of the individual model set before them. However, as it was with the quattrocento, so it is with the "Young England School," the ugliness of their figures is as much in the sentiment as in the physical treatment.

There are perhaps only two great essentials to the healthy expression of exalted sentiment generally, and these are the appearance of cleanliness, and the absence of disease; mere form of feature is not essential either way, either for the expression of beauty or of ugliness; beauty of expression consists in the management of the features more than in their shape, as very ordinary features may be rendered extremely agreeable by a noble expression, and the most beautiful features are capable of the most diabolical expression. It shows, therefore, that, where the figures of various compositions are

uniformly disagreeable, in works of this quattrocento class of Art, their authors are as circumscribed in their range of sentiment as they are limited in the appreciation of physical beauty; for, notwithstanding their leagred forms, the utmost variety of effect might still be produced by a comprehensive grasp of character, as indeed we find in many of the best works of Fra Angelico and other great masters of this school, in its genuine original development.

It is, therefore, a wholly groundless notion that there is anything antagonistic to sentiment in the magnificent physical development of the cinquecento. The greatest cinquecento masters themselves, as Raphael or Michelangelo, were always true to the spirit of their style; soul and body were equally refined upon, equally generalised; and they did not surpass the quattrocento masters less in sentiment than they did in their physical development.

That the cinquecento degenerated into the Academic in the seventeenth century, is no fault of the style itself; the eclecticism of Bologna, though they might profess to bestow equal attention upon the exalted character and the physical of the cinquecento, could not so easily point out to their pupils in what this elevation of character consisted; but as it was evident something was to be imitated, these naturally fell upon the more obvious characteristics of technical qualities—form, colour, light and shade; hence the utter preponderance of these qualities in all the Eclectic and subsequent Academic schools, even to this day. Commendation and blame, themselves, are almost comprised in six notions: a picture is well or badly drawn; is rich, or dull and muddy in its colour; is flat, or masterly in its light and shade. Whether the subject is dramatically treated, historically or æsthetically true or probable, common-place or judicious in its selection, hackneyed or new, instructive or mischievous, worthily or inferiorly rendered, painful or delightful, are all considerations too subordinate to participate in the absorbing question as to the mechanical handiness with which the paint has been laid upon the canvas.

This is a matter the "Young England School" may attempt to remedy without retrograding four hundred years, or visiting the high qualities of Art developed in the cinquecento, with that judgment which is due alone to those who have made only a partial or improper use of them—and we leave them with a hope that they will fulfil this great destiny for Art.

R. N. WORNUM.

THE EXHIBITION

OF THE PRIZES OF THE ART-UNION.

THE works selected by the prize-holders of the Art-Union were exhibited to visitors with private tickets on Saturday the 10th of last month. The number of pictures is seventy-nine, and that of water-colour drawings is thirty, which, together with small bronzes and bas-reliefs, form a total of one hundred and twenty-one works of Art. The collection presents many very interesting pictures. The sales have this year been extensive, and it is somewhat surprising that some of these pictures had not been purchased very early in the season. The most attractive picture of the exhibition is "James II. receiving the news of the landing of the Prince of Orange," E. M. Ward, A.R.A., which was selected by Mr. Jacob Bell, in right of a prize of 80*l.*, and paying the difference of the price. This picture is seen here certainly more favourably than in the Royal Academy. In the cases also of "Venice," W. Linton, the price paid was 250*l.*, the prize amounting only to 200*l.*, and "The Marquis, having chosen Patient Griselda for his Wife, causes the Court ladies to dress her," R. Redgrave, A.R.A., selected by Mr. Mann, the prize was 200*l.*, and the price paid 231*l.* "Peter denying Christ," J. Hollins, A.R.A., represents a prize of 150*l.*; "Porto Fesano," G. E. Hering, 150*l.*; "Ridley refusing to do homage to the Pope's name," 100*l.*; and "San Pietro near Verona," J. D. Harding, 100*l.* There are many other works of rare excellence, and some of them gain considerably in the places in which they are now hung; as "Clearing the Wood—Early Spring," J. Middleton; "The Road, 50 Years ago," J. Peel; "At Rowe, North Wales," Mrs. Oliver; "Hailing the Ferry, Morning," E. Williams, Sen.; "Scene near Cuck-

field," Copley Fielding; "Hazy Morning on the Thames, near Medenham," H. J. Boddington; "Straw Yard," J. F. Herring; "At Cologne on the Rhine," J. B. Payne; "Morning—the Stream in the Hills," T. Creswick, A.R.A.; "Here's his Health in Water," R. R. M'lan; "A Mountain Stream, Borrowdale," H. Bright; "Wood Gleaners crossing a Brook," H. Jutsum; "Hawkers of Relics exhibiting them to the sick daughter of a Peasant," James Godwin; "The Shower," E. J. Cobbett; "Piazzetta di S. Marco," J. Holland; "In Marlborough Forest," W. F. Witherington, R.A.; "A Farm Cottage," G. A. Williams; "A Scene during the Invasion of Italy by Charles VIII.," F. R. Pickersgill, A.R.A.; "Peveril Castle," J. Tennant; "Windsor," J. Stark; "View on the Rhine," H. C. Selous; "Waterfall near Harg, between Christiansa and Bergen—Norway," W. West; "Venus and Cupid," G. Patten, A.R.A.; "Calais Fish Girl," H. M. Anthony; "On the Trent," F. W. Hulme; "A Dutch Madonna," C. Brocky; "Lady Macbeth," F. W. Hurlstone; "A Showery Day on the Thames," A. W. Williams; "A Welsh Scene," G. A. Williams; "The Gospel in the Wilderness," R. R. M'lan; "Lake Gwerit," J. Danby; "A Welsh Farm," S. R. Percy, &c. No. 80 is a bronze, "The Entry into Jerusalem," after the bas-relief by J. Hancock, which obtained the premium of one hundred pounds. We have already spoken of this bas-relief in the terms of praise which it merits; it has, we presume, been electrotyped from a model which would have served admirably for a mould for plaster, but was not sufficiently careful for metal. "The Death of Boadicea," also a bronze, after the original by H. H. Armistead, is distinguished by the finest qualities of bronze. It is sharp and decided in its outline, and all its surfaces are extremely clean. One of the engravings for the current year is exhibited; it is entitled "The Villa of Lucullus at Misenum," and has been engraved by J. T. Willmore, A.R.A., after the original by W. L. Leitch; it is extremely classical in feeling, and is certainly one of the best of the works that have been issued by the society. It is executed in line with a charming feeling for the nearer surfaces and remoter gradations. The proof is, however, unfinished, and the perfected plate will be among the engraver's best works. This part of the exhibition contains also bronzes which have formed prizes in antecedent years, as "Hebe," "The Eagle-Slayer," "A Youth at a Stream," "Iris Ascending," and a small bust of the Queen, copies of which were distributed as prizes in 1848 and 1849. "Narcissus" is a small work in Parian, executed by Mr. Copeland, from a reduced model by E. B. Stephens, after the original by Gibson. Another work in the same material is entitled "Innocence;" it has been executed for the society by Mr. Copeland, from a model reduced by B. Cheverton, from the original by J. H. Foley; also a "Dancing Girl Reposing," from the original by W. C. Marshall, A.R.A. These three works are, we believe, the first that have been executed for the society in Statuary-porcelain; they are exclusively intended for distribution as prizes by the society. The "Entry into Jerusalem," already mentioned as a bronze, has been engraved by the anaglyptograph, but the scale of tone is in this work much more limited than anything we have ever before seen by the same process. If the impression be unfinished it is not marked so; the appearance of the entire surface is that of a white metallic plate. In the engraving of Flaxman's Shield a relief is given to the figures, which brings them forward almost as much as on the original surface; but here we humbly submit that the relieving shades are many tones short of their necessary depth.

We find among the water-colour drawings a greater proportion of excellence in the whole than among the oil pictures; the number of drawings is also considerably greater than might be supposed, when it is remembered that there were four exhibitions of oil pictures open to prizeholders. "A Welsh Funeral, Bettws-y-Coed, North Wales," by Cox, is one of the best drawings of the season; the artist indeed has never surpassed it. "Christ with his Disciples in the Corn-field," by Warren, is also one of the best productions of its author. There are other works of great merit, as "Blackberries," W. Hunt; "The Strid on the Wharf," G. Fripp; "A bit at Bettws-y-Coed," T. S. Rowbotham, Jun.; an "Arab Horse," G. H. Laporte; "Colchester Fishing Smacks," T. S. Robins.; "A Study of Beech Trees," Charles Davidson; "Blue Bell Hill and Kitt's Cotty House," James Fahey; "View of Ben Cruachan," Copley Fielding; "River Scene in North Devon," W. Bennett, &c.

The collection is entirely superior to those of preceding years; it contains works which in their respective genres are rarely excelled.

THE EXHIBITION OF 1851.

To the Editor of the Art-Journal.

SIR.—We recognise in you one who has subscribed largely, who has advocated strongly, and who, we think, wishes well to the great Exhibition of all Nations in 1851; we therefore regret the more the tone of an article in the last number of your Journal.

Though there may be cause to complain of many things, yet you have added so much exaggeration and also so much error that an enemy to the object we all have at heart could not have endeavoured more to damp ardour or to bring discredit on the undertaking.

In reference to your observations on the Westminster Local Committee you have evidently been misinformed; first, as regards our Secretary Mr. G. H. Drew, at the preparatory meeting on the 18th February, he acted as honorary Secretary to the gentlemen who met at the Thatched House, to arrange the proceedings on the 21st February; but on the 22nd February when the Local Committee had been constituted, he was appointed our secretary, with the full understanding that his services were not gratuitous. In the course of a month afterwards, when his duties had been ascertained, on the recommendation of our Local Commissioners, and with the full and unanimous approval of our Committee, we named his salary 200*l.* a year; his labours have been very great, and the extra assistance that has been found necessary has been ungrudgingly rendered, and no assistant Secretary, with or without salary, has been asked for or appointed; we cannot speak too highly of the services that Mr. G. H. Drew has given to us, and we consider ourselves fortunate in having secured them: we add also that he has not been appointed to any other situation in any other Board.

You next quote from a paid advertisement inserted in the *Times Newspaper*, by Sir Frederick Roe, a communication containing so much false statement that we thought it would be duly estimated, and therefore considered it was unnecessary to notice it, till it acquired importance in your Journal; we deny that anything like intimidation has been employed by us or any person authorised by us; but we name Sir Frederick Roe himself, as having tried to intimidate a tradesman because he was in favour of the Exhibition.

Again you charge us with misapplying the funds collected by us in paying six Collectors three guineas a-week for six months, or about 450*l.*; the whole amount paid by us to these Collectors is about 150*l.*; this is a serious accusation which you could have rectified upon proper enquiry, and is the more unfortunate as it remains a month uncontradicted.

We look to you, the Editor of a Journal that should have a powerful influence on Art-Manufacture, we look to you as a friend to the Exhibition, not an enemy: we invited you to form one of our Local Committee, and to serve as a Local Commissioner, regretting that you felt bound to refuse; yet we hoped you would seek to aid, encourage, and support us, not abuse.

Our proposed Exhibition has escaped many dangers and difficulties inseparable from so vast an undertaking; many yet remain to be overcome; we feel the necessity now of avoiding all trifling differences. There is much to be done; it is difficult to do it; let us who wish well to this grand enterprise labour with all our energy to bring it to a successful result, and make the Exhibition of 1851 redound to the glory of our country and our age.

We call upon you to insert this explanation in the next number of your valuable Journal, and we feel assured you will in fairness do so.

We are, Sir, your obedient servants,

THE WESTMINSTER LOCAL COMMITTEE FOR THE GREAT EXHIBITION IN 1851.

COMMITTEE ROOM, PAUL MALL EAST
August 13, 1850.

[We do not a moment hesitate to print this letter: the Westminster Committee are entitled to all respect, not alone because of the position they

occupy, but as practical and experienced men working with ardour and unity of purpose for the common good. We are by no means disposed to enter again at length into those "errors" (to use a mild term) which have marked the career of the Commission and its employees from the commencement: we have said that which we believed it was necessary to say: and trust that our future may be devoted entirely to the aid of a great movement, which, if wisely and honestly managed, cannot but redound to the honour of our country and be in the end essentially serviceable to its best interests.

Our "exaggerations" and "errors" pointed out by the Committee are few, and comparatively unimportant; we have no doubt whatever that Mr. Drew is an efficient Secretary—we thought, and think, it not over-delicate to have appointed to this office the son of one of "the executive," of a gentleman too, who was, and we presume is, the agent of Messrs. Munday, who make an enormous claim for "compensation" upon the commission; and we hold to the opinion that to have appointed him "honorary Secretary" one day, and a "paid Secretary" the next, was at all events injudicious. It is of course correct that Mr. Drew, Jun., has not been appointed to any other situation on any board; but it is certain that he was recommended to such other situation, and that his appointment to it was intended.

With respect to the paragraph concerning Sir Frederick Roe, we can only say that we prefer relying upon his statement rather than upon that of the collecting clerks from whom the Committee obtain their information; and that his testimony does not by any means stand alone.

We assure the Committee that we had made "proper enquiry" concerning the expenses they had incurred through collecting clerks; and are somewhat surprised to find that this expense has not much exceeded 150*l.*—paid, and to be paid: for so we understand it.

With respect to the observation that we had been invited by the Committee to form one of the Committee, and also to act as a Local Commissioner, we have to say that, while fully sensible of the honour proffered to us, the invitation to join the Committee was not conveyed to us until about two months after the Committee was formed; and that we declined the office of Local Commissioner for Westminster on the ground that we could not reconcile the duties we should be called upon to perform with those which devolved upon us as the conductor of a public journal, in which all proceedings connected with the Exhibition must be commented upon fearlessly, and without reserve.

The City of London honoured us with a precisely similar application; an application which we also felt bound to decline: thus holding ourselves free to treat the subject without incurring the hazard of being charged with breaches of confidence in communicating such information as we might obtain.

As we have said, we shall hope that our future may be dedicated to the service of the Commissioners and the several Committees, and that our exertions will be without drawback in aiding them in the arduous and onerous task they have undertaken; many difficulties they will have to encounter, and we readily admit that it will be our duty, as far as we can, to lessen them; we hope and believe that in the article we put forth in our last number we shall have shown, that, while on the one hand the proceedings of the Commission will be narrowly watched, the public will be protected on the other, and that much good will arise to both parties out of this conviction.

We have stated elsewhere that we design to work for the purpose of the Exhibition by every means which may be suggested to us, and that we shall spare neither labour nor cost to be its effective reporter; before this number of the *Art-Journal* is in circulation we shall be on our way to Germany, visiting the various manufacturing towns of the Rhine, Prussia, Bavaria, Austria, and the principal German States; on our return we shall, on the same errand, visit the several towns of Belgium, and, at the close of the year, those of France; and before the Exhibition opens we shall hope to have revisited each of the manufacturing districts of England, Scotland, and Ireland.

We make these Tours not without the hope to aid the manufacturers of our own country; to show them their advantages, and to explain to them their necessities; and, we trust, to make manifest that the one may be permanent, and the other temporary.

The Westminster Committee may rest assured that we are fully impressed with the weight of their caution and counsel, to "let all who wish well to this grand enterprise labour with all energy to bring it to a successful result, and make the Exhibition of 1851 redound to the glory of our country and our age."—ED. A. J.]

THE BRITISH ASSOCIATION FOR THE
ADVANCEMENT OF SCIENCE,
AT EDINBURGH.

UNDER the Presidency of Sir David Brewster, the British Association has just held its twentieth meeting in Edinburgh. So many matters of interest present themselves upon a review of this assemblage that we should ill perform our duty of making the *Art-Journal* a record of the progress of the nation if we did not place before our readers a summary of its proceedings. We have long been impressed with an idea that there was a great want of earnestness in our men of science—that they contented themselves too much with the smaller details of observation, and allowed the mind to lose its power of making more enlarged generalisations. This appears to have arisen in a great measure from the constant desire to apply abstract science to purposes of utility; from the pressure of the *cui bono* cry, which necessarily disturbs that tranquillity which is essential to the cultivation of philosophy. We have plainly proved our desire to aid in applying all the truths of science to some useful end. We have used our powers, humble though they be, to direct attention to this, and to show to our manufacturers and to our artists, that science has a peculiar ministration for them, and that seeking her aid they will find their reward. At the same time, we strongly desire to see man advancing in the scale of intellect, and it is by adding truths to our knowledge that this is to be effected, rather than by applying those truths we already know. It becomes therefore of the highest importance that the balance of mental energy should not be allowed to preponderate too much on the side of utility; a full amount of interest should be cultivated for all those researches which tend to advance man's knowledge of the wonderful machinery which regulates creation. A truth once born never dies; it goes on gathering strength with time, and it is certain eventually to be made available by man to some of the important wants of his being.

The *cui bono* cry cannot, therefore, be too loudly deprecated; the worth of every fact new to man's knowledge is great beyond human reckoning, and it tends from the first moment of its development to exalt the mind and give a higher tone to its aspirations.

With these feelings we went to Edinburgh, that celebrated seat of learning, hoping that amongst the numerous matters, which would necessarily occupy the different sections of the British Association, we might acquire some truths new to our knowledge, and we have not been disappointed. The evidences of progress have been very decided. There has been less manifestation of that rail-road impatience which admitted only a cursory survey of the bare externals of a truth. There has been more deep seeking—mining for the hidden and strongly guarded treasure—than formerly, and the healthful tone of the general body, as representing British science, argues most pleasingly for its future.

In commencing our notice of this "gathering" we cannot avoid making a few extracts from the opening address of Sir David Brewster, which was marked by his usual intellect and elegance, somewhat subdued and solemnised under the influences of those sorrows from which no human being can be free. In making his review of the progress of knowledge, he said:—"I begin with Astronomy, a study which has made great progress under the patronage of this Association; a subject, too, possessing a charm above all other subjects, and more connected than any other with the deepest interests, past, present, and to come, of every rational being. It is upon a planet that we live and breathe. Its surface is the arena of our contentions, our pleasures, and our sorrows. It is to obtain a portion of its alluvial crust that man wastes the flower of his days, and prostrates the energies of his mind, and risks the happiness of his soul; and it is over or beneath its verdant turf that his ashes are to be scattered or his bones to be laid. It is from the interior, too, from the inner life of the earth that man derives the materials

of civilisation; his coal, his iron, his gold. And deeper still, as geologists have proved, and none with more power than the geologists around me; we find in the bosom of the earth written on marble, the history of primeval times, of worlds of life created and worlds of life destroyed. We find there, in hieroglyphics, as intelligible as those which Major Rawlinson has deciphered on the slabs of Nineveh, the remains of forests which waved in luxuriance over its plains; the very bones of huge reptiles that took shelter under its foliage, and of gigantic quadrupeds that trod uncontrolled its plains; the lawgivers and the executioners of that mysterious community with which it pleased the Almighty to people his infant world. But though man is but a recent occupant of the earth, an upstart in the vast chronology of animal life, his interest in the Paradise so carefully prepared for him, is not the less exciting and profound. For him it was made, he was to be the lord of the new creation, and to him it especially belongs to investigate the wonders it displays and to learn the lesson which it reads."

Passing the President's review of the Sciences allied to Astronomy, and correcting an error into which he was evidently betrayed by his recent visit to the French metropolis—he stated that Arago had discovered that the central parts of the sun have a higher photographic action than the edge of his disc; whereas the discovery was made in 1840, by Sir John Herschel and the author of this paper, by entirely independent observations—we shall content ourselves with quoting Sir David Brewster's remarks on our Patent laws, which are in their operation so exceedingly oppressive and unsatisfactory to our manufacturing community:—

"A man of genius completes an invention, and after incurring great expense, and spending years of anxiety and labour, he is ready to give the benefit of it to the public. Perhaps, it is an invention to save life,—the lifeboat; to shorten space and lengthen time,—the railroad; to guide the commerce of the world through the trackless ocean,—the mariner's compass; to extend the industry, increase the power, and fill the coffers of the state,—the steam engine; to civilise our species, to raise it from the depths of ignorance and crime,—the printing press. But, whatever it may be, a grateful country has granted to the inventor the sole benefit of its use for fourteen years. What the statute thus freely gives, however, law and custom as freely take away or render void. Fees, varying from 200*l.* to 500*l.*, are demanded from the inventor; and the gift thus so highly estimated by the giver bears the Great Seal of England. The inventor must now describe his invention with legal precision. If he errs in the slightest point, if his description is not sufficiently intelligible, if the smallest portion of his invention has been used before, or if he has incautiously allowed his secret to be made known to two or even one individual, he will lose in a court of law his money and his privilege. Should his patent escape unscathed through the fiery ordeal, it often happens that the patentee has not been remunerated during the fourteen years of his term. In this case, the State is willing to extend his right for five or seven years more; but he can obtain this extension only by the uncertain process of an act of parliament, a boon which is seldom asked, and which, through rival influence, has often been withheld." Sir David Brewster then refers to the recent Acts "For amending the laws touching letters patent for inventions," and for "Registering Designs," and continued: "These are doubtless valuable improvements, which inventors will gratefully remember; but till the numerous fees which are still exacted are either partly or wholly abolished, and a real privilege given under the Great Seal, the genius of this country will never be able to compete with that of foreign lands, where patents are cheaply obtained and better protected."

These remarks have a double weight at this time, when all the energies of our manufacturers are stimulated by the Exhibition of 1851; and it is pleasing to record that the new Attorney-General has accepted his office on the express

condition that the large fees which he derives from patents will be subject to revision.

The following in conclusion is too valuable in its suggestions to be omitted from our pages:—

"Were a Royal Academy or Institute, like that of France, established on the basis of our existing Institutions, and a class of resident members enabled to devote themselves wholly to science, the youth would instantly start for the prize, and would speedily achieve their full share in the liberality of the State; our universities would then breathe a more vital air. Our science would put forth new energies, and our literature might rise to a high level. But it is to the nation that the greatest advantages would accrue. With gigantic manufacturing establishments, depending for their perfection and success on mechanics and chemistry; with a royal and commercial marine almost covering the ocean,—with steam-ships on every sea; with a system of agriculture, leaning upon science as its mainstay; with a network of railways, demanding for their improvement and for the safety of the traveller, and for the remuneration of their public-spirited proprietors, the highest efforts of mechanical skill; the time has now arrived for summoning to the service of the State all the theoretical and practical wisdom of the country, for rousing what is dormant, combining what is insulated, and uniting in one great institution the living talent which is in active, but undirected and unsupported, exercise around us."

The subjects which occupied the attention of the physical and mathematical section were necessarily of an order, which, in their details, would not prove interesting to the readers of the *Art-Journal*. The greater number of communications were on meteorological subjects; there was some interesting information given on cometary phenomena by Professor Smyth; and Mr Mallett continued his valuable report upon earthquakes; magnetic phenomena claimed much attention; Sir David Brewster exhibited a series of Photographic specimens procured from albuminised glass plates by Messrs. Ross and Thomson of Edinburgh, which were remarkable for the extreme sharpness of their outline, the minuteness of detail and the charm of aerial perspective; others by M. Constant of Rome, and also by Mr. Buckle of Peterborough, from negatives on paper, and from negatives on gelatine executed by M. Balard in Paris. As exhibiting the progress of photography these were very interesting, but another set communicated by Mr. Hill, the joint productions of that talented artist and of the late Mr. Adamson, were remarkable for the picturesque character of the groups, and the general disposition of the parts in every feature. These were not merely portraits or copies of still-nature, but they formed studies of a higher artistic character, and exhibited effects which prove the truth of the elder masters in the arrangements of their lights and shadows. In connection with this Mr. Claudet exhibited and described an instrument used by himself for correcting the focal distances of lenses when employed in the daguerreotype processes. This instrument called the dynactometer promises to be of much utility to the practical Photographer.

In the chemical section many interesting and valuable communications were made; as most of them were of a purely chemical character, and had reference to theoretical views, we shall confine our notes to the few which bore more directly upon subjects of usefulness. Mr. Gassiot exhibited a diamond which had undergone a very remarkable change in the heat of the galvanic arc. It will be remembered by many of our readers that M. Jaqueline proved that diamonds could be converted into coke by the exposure to a very high temperature, thus proving by synthesis that the diamond was only charcoal in a new form. In Mr. Gassiot's experiment the diamond was fused, and on suddenly cooling it assumed a curious shape resembling in some respects that of a honey-comb, but its cells were spotted with small crystalline formations. At the meeting of the British Association at Swansea Mr. Nasmyth exhibited many specimens of coke, which had become so hard in the process of manufacture, that they would cut glass. This

announcement appears to have started Mr. Sorby of Sheffield on the enquiry, and he gave the chemical section a valuable paper on the trimorphism of carbon. His researches appear to show that carbon is susceptible of three distinct crystalline forms, to which he is disposed to refer the difference exhibited by coke, graphite and the diamond.

An account of some curious amalgams of mercury with iron, copper, platinum, and other metals, was given by Mr. Joule; these were formed by the process of electrolytic deposits upon the surface of mercury. The solid amalgam resulting after the compounds were exposed to a very powerful pressure was found to be a true chemical combination, and hence, we may expect, susceptible of some use in Arts or Manufactures.

Following a report, made at the request of the Association by the author, "On the present state of our knowledge of the Chemical Action of the Solar Radiations," Dr. George Wilson made a most important communication—*On the Influence of Sunlight over the Action of Dry Gases on Colours*. The enquiry was not confined to those gases known to have a bleaching property, but extended to hydrogen, nitrogen, oxygen, carburetted hydrogen, and other gases which are likely to be met with in the atmosphere of crowded cities. Under the influence of the sun's rays it was found that nearly all these gases exerted a chemical action, producing changes of colour, but not constantly bleaching them, which they did not exhibit when they were kept in the dark. Although this enquiry is far from complete—indeed, a committee has been appointed by the Association for continuing the investigations, with a grant of 50*l*. at their disposal, consisting of Drs. G. Wilson and Gladstone, and Mr. Robert Hunt—yet it has been sufficiently shown that the destruction of colour is due to combination between the bases of the colours and some gaseous body, which combination is much quickened by the agency of the solar rays. This enquiry necessarily points towards the means for preserving works of Art. It has been shown that the principle producing those changes can be separated from light; and it appears not to be difficult to illuminate our picture galleries in such a way—that no light should be obstructed; that the colours of the paintings should be but slightly, if at all, affected; and that the agent producing chemical changes should be entirely cut off. In building any new gallery for our national pictures it will be wise to bear this in memory.

Professor Buckman gave a paper upon some curious chemical facts connected with the Roman tessellated pavements recently discovered at Cirencester. This communication was illustrated with some beautiful copies, full size, of the original pavements. These were afterwards placed in the library of the College, in the exact positions in which they were discovered, so that every one was enabled to judge of the merit of these curious productions of the Romans during their rule in England. The designs are in themselves of a very fine character; one of the centrepieces, Actæon attacked by his dogs, is exceedingly spirited, the attack of the dogs being distinguished by more energy than we should have thought compatible with the material employed. A head of Pomona is also a fine example of the Art. The tesserae are all selected from the rocks found within a short distance of Cirencester; they have been chosen with particular reference to their colours with much care, and varieties of colour have also been produced by burning and by smoking them—so as to peroxidise the iron contained in the Oolitic rocks—or to impregnate them with carbon. An example or two of manufactured tesserae occurs; a red-glass, stained with oxide of copper, being a remarkable example. A head of Flora when discovered was ornamented with a peculiar verdigrise green representation of flowers, the effect of which was anything but harmonious—but on scraping the tessera it was found to be a red-glass which had undergone decomposition and thus become covered with carbonate of copper. Professor Buckman, who has been assisted in his investigation by Dr. Voelcker, has published an account of these interesting remains, to which we refer our readers.

Geology, the most popular of the modern sciences, telling, as it does, the story of ages during which the world appears to have been undergoing those mutations which were eventually to fit it for the abode of intellectual man, did, at this meeting, as it always does, attract the greatest number of listeners. The Geological Section was almost always crowded, and the communications were generally listened to with much interest. Mr. Robert Chambers gave an interesting account of the Glacial Phenomena of the neighbourhood of Edinburgh, and a Geological excursion was made under the direction of that gentleman, to visit some of those remarkable smoothings and groovings of the rocks which are now most satisfactorily referred to the grinding action of Glaciers, at a period when this country was covered with those gigantic ice-formations. Mr. Robert Chambers has, it appears to us, taken a very wise course in confining himself to the collection of facts, not venturing, in the present state of our knowledge, to theorise on the subject. It is an unfortunate feature in modern science that men, reasoning by analogy, rush to conclusions on the faith of some resemblance, without stopping to examine all the conditions of the circumstances, whatever they may be, under discussion. Several other papers were read upon the same subject, of glacial action, which is, among geologists, exciting considerable discussion.

In the department of Natural History the papers were more numerous than usual, and many new and important discoveries were announced. With most of these, notwithstanding their value, we have little to do. We cannot, however, pass this section without noticing that Mr. D. R. Hay brought forward a paper—"Observations on the Geometrical principles of Beauty in general, and more particularly as applied to Architecture and to the Human Form." As this hypothesis of Mr. D. R. Hay has already been the subject of a communication to the Society of Arts, and having been published by the author, we are not satisfied that it correctly found a place in the proceedings of an Association, the object of which is purely the advancement of science by the announcement of new facts or statements of the progress of investigations. Mr. Hay's paper is not, however, a solitary example of this republication, to which we see many serious objections. Having said thus much, we may remark that Mr. D. R. Hay has done good work in drawing attention to the beautiful in Art; and although disposed to regard the really beautiful as the result of a spiritual power which will not be controlled by any set formula, or bound within any geometrical lines, it is pleasing to see that the spontaneous emanations of the Greek mind conform to laws—undreamed of by the Greek artists themselves—which are found to prevail through the mechanism of the universe. In the sub-section of Ethnology, Dr. Edward Hincks gave some very valuable information on the language and mode of writing of the ancient Assyrians; and Major Rawlinson announced the discovery, by Mr. Layard, of a Hall of Records, within which, piled from the floor to the ceiling, were found slabs of terra-cotta, inscribed with what appeared to be the history of that mighty monarchy. A great quantity of these slabs are being transported to this country, and there is not much doubt but these will, by the aid of Dr. Hincks and Major Rawlinson, place us in possession of important knowledge concerning the great empires of antiquity. This discovery, in connexion with the valuable investigations of Mr. Loftus, the important results of which we communicated in our last, may be regarded as among the most valuable acquisitions made within our own time to our historical knowledge. In Mechanical Science there were many really useful communications; and it is pleasing to perceive, that by the efforts of a small knot of honest and earnest men, the mechanical section has been rescued from the low condition into which it had fallen, it having served for many years no other purpose than an advertising medium for smoke consumers and similar patent inventions.

At the evening meetings two lectures were given, one by Dr. Bennett and another by Dr.

Mantell, with an incidental one by Mr. Nasmyth at the second soirée, on the condition of the lunar surface. By means of his beautiful and most complete reflecting telescope, Mr. Nasmyth has been able to institute a series of observations of the moon's surface, such as have never before been attempted; and with his artistic capabilities he has been enabled to represent to us on a true scale the remarkable condition of our satellite. It would appear from these observations, that the moon must still be in a state of igneous disturbance, judging from the evidence of active volcanic action which marks some parts of its disc, and the distinct indications of mountain formations under the influence of intense heat which everywhere prevails.

Blending pleasure with science several excursions were got up, and a great number of the members availed themselves of the opportunity thus afforded of visiting some of the remarkable scenes within a short distance of the Scottish capital. We have endeavoured, within the limited compass afforded by the numerous other matters which claim our space, to give an outline of such portions of the business of this meeting as we think will prove interesting to our readers.

The value of these itinerating meetings of the British Association has been questioned, and its benefits doubted by occasional visitors and superficial observers. The result of a close attendance for many years furnishes the most conclusive evidence, that, wherever the British Association holds its meetings, there it leaves a vital germ, which, like the grain of mustard seed, exerts its vitality and becomes a noble growth. Again, in the union of minds, otherwise widely divided, fresh thoughts are kindled, and in their light new and important investigations are undertaken, and often carried on to a most satisfactory end. If no other gain than this arose from the annual meeting of this great association, it would have done its work of good. The meeting is to be held at Ipswich in the year 1851; and the time, to be arranged by the council, adjusted to suit the convenience of the strangers who may be expected to visit the metropolis during the Great Exhibition of Industry. It is to be desired that the members of the Association, particularly the chemists and mechanics among its members, should bear the objects of this great national gathering in view, and be prepared with communications which might, on this occasion, particularly serve to illustrate the science of manufacture. By working to such an end many very important results might be obtained, and the utility of abstract inquiry placed in its most striking position, as ministering to the necessities of the human race.

ROBERT HUNT.

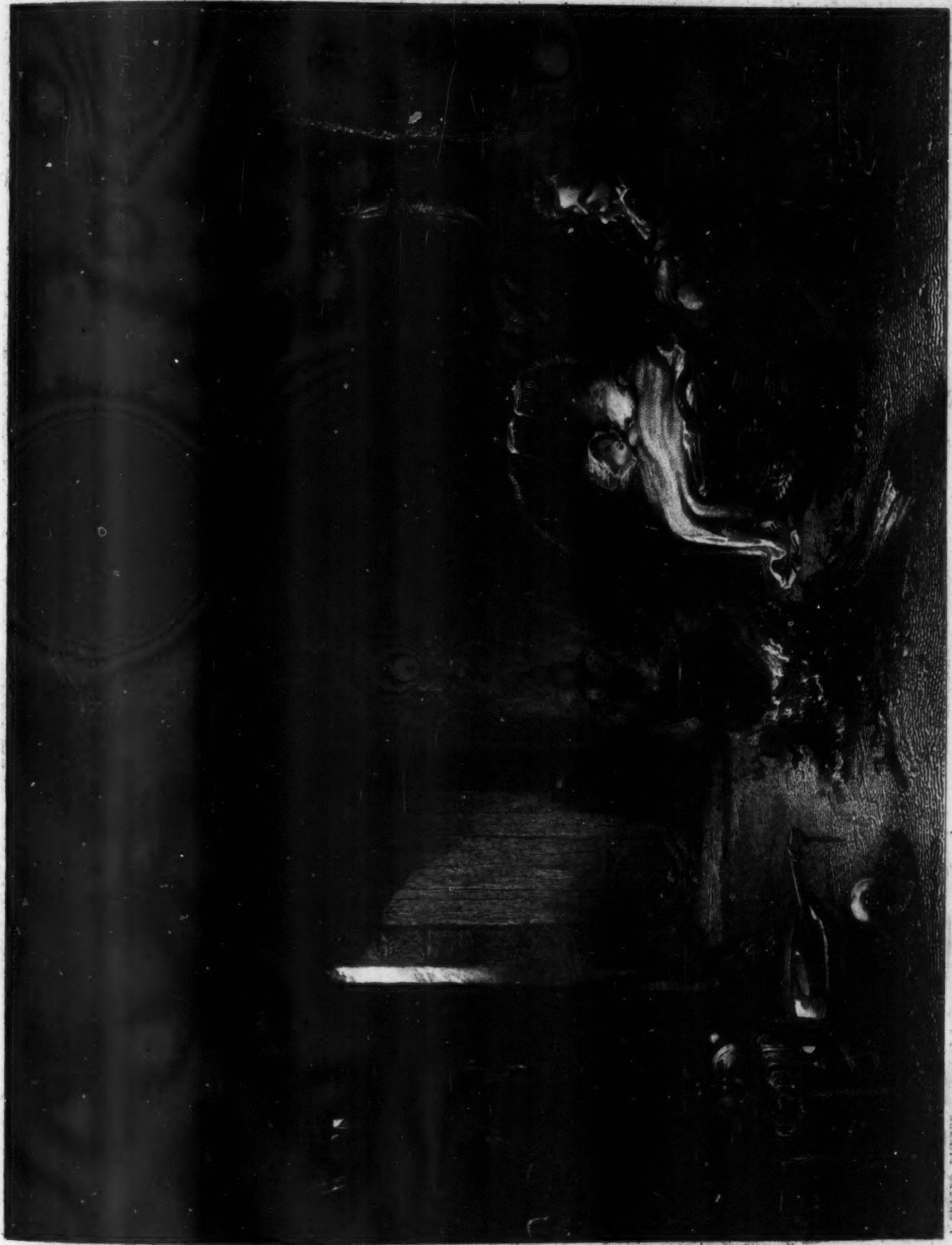
THE VERNON GALLERY.

A HIGHLAND COTTAGE.

Painter, A. Fraser. Engraver, C. Cousen.
Size of the Picture, 2 ft. 1½ in. by 1 ft. 1½ in.

THERE must be few travellers through the Highlands of Scotland, especially among those who adopt the best method of exploring a country, namely, on foot, who have not witnessed some such scene as that which the artist has here depicted. The cleanliness, comfort, and orderly arrangement generally found in the English cottage, are rarely to be seen in the dwellings of the Scotch mountaineer or the Irish peasant.

Mr. Fraser, himself, we believe, a native of the northern parts of Scotland, has represented with much truth one of these Highland homes. There are, of course, in such a scene, few points of attraction to the painter, unless by the introduction of some domestic incident. Here the artist has brought forward a young bare-legged urchin left in charge of the "wee-bit bairn" and the "seething pot," while the elders of the family are most probably engaged in their out-door occupations; the little fellow seems to have fallen asleep himself while rocking the other to its slumbers. The light falls on the centre of the picture, sideways, from the open door in the further compartment, and it is rendered more forcible on the surrounding objects by the huge log which, placed in shadow, comes out in strong relief against it. Mr. Fraser generally selects subjects connected with Scottish history, public or domestic, for his pictures, and always treats them with success.



A. FRASER. PAINTER.

C. COHEN. ENGRAVER.

A HIGHLAND COTTAGE.
FROM THE PICTURE IN THE VERNON GALLERY.

ONE OF THE SCOTCH
PEASANTS BY JAMES H.

THE SCOTCH PEASANTS BY JAMES H.

PRINTED BY W. & A. REID.

THE ROYAL GENERAL ANNUITY SOCIETY.

We have frequently felt it a duty as well as a privilege to direct the attention of our friends and subscribers to various new Institutions, founded by benevolent persons to meet the increasing demands made upon society as the results of circumstances, and events which from time to time occur, to plunge those who have been once prosperous and industrious into want and misery. We have found liberality and kindness go hand in hand, and the aid so readily bestowed has made us exult in the wealth and generosity of England; but while we support the new, we must not neglect the old charities—or imagine that they have not as much need of public sympathy and assistance as they had in former times.

Two Saint Patrick's days have passed without the usual "dinner and subscription" for the children of poor Ireland, who have never, except in the two dire years of famine, required it so much. The Caledonian Asylum has been shorn of half its glory by the dismissal of some of the finest and most promising children in England, because the directors dare not encroach, more than they have already done, upon their capital, and the annual income is not sufficient for the maintenance of so many; but these are the claims of *HOPE*—the hope which we have in the future of young England. The education and protection of the young properly belong to the legislature—it is in reality a National question; but if the nation will not do its duty, Christian people are the more called upon to protect the helpless, especially the aged, who have toiled up the hill of life, and instead of being rewarded at its summit by the fruits of labour, are surrounded by difficulties and sorrows upon which they had never calculated.

To provide an asylum for the aged and infirm is most especially a Christian privilege; and we feel pleasure in giving information that the Royal General Annuity Society has it in contemplation, and that under the direct patronage of our gracious Queen, to erect an asylum—to be called "The Royal Victoria Annuity Asylum"—where the more infirm and distressed will receive shelter, and that tender care, which a small annuity cannot procure. For the facts connected with this admirable Institution we must refer our readers to the report, which they can obtain either at the office of the Institution, 18 A, Basinghall Street, or by a letter addressed to the most painstaking of all secretaries, Mr. Stephen Aldrich, at the office; and they will be startled to learn, that for these small annuities, which to men must not exceed 2l. 5s. per month, and to women not more than 1l. 10s., there are this month (August) thirty-three male candidates and eighty-eight female candidates—of whom only *NINE* can this summer attain to the comforts of annuitants. Of the latter candidates, there are three who are the daughters of clergymen, two who are widows of bankers, one who is the daughter of a baronet, and numbers who are the children of merchants and tradesmen; some whose fathers have held commissions in the army; and ALL, male and female, prove the respectability of their stations, and their great need of the benefits of such an Institution. Before we go to press, the hope of these small annuities will be extinguished in far the greater number, while the nine, who must have attained the age of sixty, retire in thankfulness from the palpitating contest, on their small stipend; we entreat our friends to think of those who are doomed to wait for "another election," and who are almost reduced to despair when they consider how they may subsist until then. Those who look over the reports will see that the rules are so stringent as to guarantee to subscribers that none but the deserving can be admitted to the benefits of this excellent Institution. There are some who object to the restrictions of an asylum for the aged; such may subscribe their million or their mite to the annuity fund—while others who agree with us in preferring the shelter and comfort of an asylum, cannot embark their money in a more righteous cause than in aiding the building of the Royal Victoria Annuity Asylum.

A. M. H.

AUTOBIOGRAPHY OF JOHN BURNET.

My father, George Burnet, was a native of Borrowstoness, near Edinburgh, descended from a brother of the Bishop of that name. In the earlier part of his life he resided with the late Earl of Dundonald, at Culross, where he married Anne Cruikshanks, sister of the celebrated William Cruikshanks, the anatomist, the friend of Dr. Johnson and Sir Joshua Reynolds. By this marriage there were six daughters and five sons, now all deceased, except my brother, the Rev. Dr. Burnet of London, and myself. My youngest brother, James Burnet, it is unnecessary to eulogise in this brief memoir; his works, both in landscape and cattle subjects, are familiar to all the admirers of such paintings; and though dying at the early age of twenty-eight, he has left a name behind as one of the most chaste and truthful colourists of the English school. After my father's marriage, being appointed to the situation of General Surveyor of Excise, he resided in Edinburgh, at a bathing-place, near which, viz., in Fisher-row, I was born, on the 20th of March, 1784.

Both my mother and father having a taste for drawing, I early imbibed a predilection for artistic pursuits; and though educated by Mr. Leeshman, the schoolmaster of Sir Walter Scott, and a strict disciplinarian, I received less advantage than I would otherwise have derived had my love for the Fine Arts not been paramount. This induced my parents to place me with Mr. Robert Scott, the landscape engraver, of Edinburgh, with whom I learned the management of the practical part of etching and engraving. While with Scott I at the same time attended daily at the Trustees' Academy, under the guidance of Mr. John Graham, where I acquired a knowledge of refined design from the study of antique statues; and was fortunate in having for my fellow-students Sir William Allan and Sir David Wilkie, both of whom are too well known to require any encomiums of mine.

I have often thought that my following the profession of an engraver and painter at the same time cramped the greater extension of either, as both are of sufficient difficulty to require the undivided attention to arrive at a high degree of excellence. With regard to myself, my arrangements precluded my having the palette so often on my thumb as is absolutely necessary to acquire a good style of colouring independent of manual dexterity.

During my apprenticeship with Mr. Scott in the Parliament Square, which lasted for seven long years, I was principally engaged in engraving, and the hours being from seven o'clock in the morning till eight in the evening, there was little spare time for the cultivation of the art of design, except the hours when I was engaged at the Trustees' Academy, then open from ten till twelve in the forenoon. Being more devoted to figure engraving than landscape, my style was formed on small prints, from the graver of James Heath, whose book illustrations were at that time held in high estimation; and for elegance of workmanship have never yet been surpassed. In larger works my favourite master was Cornelius Vischer. Wilkie having preceded me by twelve months, the fame created by his picture of the "Village Politicians" produced such a sensation in Scotland that I hastily finished every engagement, and set sail for London in a Leith and Berwick smack. On my arrival on Miller's wharf, I seemed to feel what most Scotsmen feel, "ample room and verge enough;" and though with only a few shillings in my pocket, and a single impression from one of my plates for Cooke's *Novelists*, I felt myself in the proper element, having all that proper confidence peculiar, I believe, to my countrymen. I went instinctively towards Somers Town, where many of my brother artists resided; and next morning to No. 10, Sol's Row, Hampstead Road, to call on Wilkie. He was delighted to see me, and exclaimed, "I am glad you are come, for London is the proper place for artists." On his easel was the picture of the "Blind Fiddler," which struck me as a wonderful work for one who had seen so little of such paintings in his youth.

My first engravings after settling in London

were for Cooke's "Novelists," Britton and Brayley's "England and Wales," Mrs. Inchbald's "British Theatre," &c.; but I longed for some larger work upon which to employ my graver, and bespoke the engraving of the "Jew's Harp," of the same size as the painting. This was the first picture by Wilkie that was engraved, and formed the commencement of the long series of prints after the pictures of Wilkie, now so well known to the public.

Of my engravings, it is impossible I can speak with any propriety; but in noticing them I may mention any circumstance or anecdote connected with their publication. I remember with great satisfaction that the plate of the "Jew's Harp" brought me in acquaintance with William Sharp, the celebrated historical engraver, the great founder of the English school in this department; and that our late master, Graham, of the Edinburgh Academy, having received a presentation proof, carried it into the class to show the students, and mentioned how proud he was of his two pupils. It is also gratifying to me to have seen proofs, originally published at one guinea, selling at twelve; and, indeed, one, with a variation rendering it unique, purchased for twenty guineas by an eminent collector, Mr. George Smith, the distiller; a large increase in value to be effected in the life-time of the artist. The success of this plate led to the publication of others, and the picture of the "Blind Fiddler" was fixed upon to be engraved, of a larger size, more like the "Wolfe," and the "Battle of La Hogue," by Woollett.

As the "Jew's Harp" was more in the style of Le Bas, I executed the "Blind Fiddler" in the manner of Cornelius Vischer. It exhibits more graving than etching; and as far as the approbation of the public went, was highly popular from the beginning. I ought also to record the approbation of my brother artists.—Mr. George Doo and Mr. James Watt, two of our first historical engravers, told me that their master, the late Mr. Charles Heath, bought a proof to be hung up in the studio for an example. This was very gratifying for me to hear, knowing, as I did, that my friend Wilkie thought so coldly of the first state of the plate, that he sold his third share for fifty pounds. This, though small, was nevertheless the exact sum that Sir George Beaumont agreed to pay for the picture. I notice this here, as I shall have occasion to revert to the subject of copyrights, which I have always considered highly detrimental to the remuneration of the engraver.

Another anecdote I wish to mention respecting the engraving of the "Blind Fiddler," is, that when the first proofs were delivered, Mr. Tomkins, the writing-master, touched upon his impression with pen and ink, making several alterations, which proof being shown to Sir George Beaumont, he brought over Wilkie and Boydell to his view of the matter; the consequence was that the whole proofs were agreed to be destroyed, and fresh ones with the alterations printed. This gave rise to two sets of proofs now being in existence. I was certainly surprised to find that at Messrs. Boydell's sale the whole of the two hundred and fifty proofs were still in existence, and sold as first proofs. Several are still on hand, having passed into the possession of Messrs. Moon, Boys, & Graves, after Hurst & Robinson's bankruptcy. The first proofs have, amongst other particularities, the hat of the boy with the bellows in single line. To the public at large these matters may appear of small consequence, but to collectors, especially those who may collect many years hence, they will not be found, I trust, altogether without value.

The success attending the publication of the print of the "Blind Fiddler" induced me to think of a companion, and the "Village Politicians" was agreed upon, but the terms proposed were such as precluded my entering upon the speculation. The copyright was to be considered as equivalent to the engraving of the plate, which was to be completed entirely at my own expense, and the proceeds of every print sold were to be equally divided between the painter and engraver. These terms I considered as too stringent upon engravings, and therefore I gave it up to Mr. Rainbach, who undertook the plate subject to such arrangements, but upon the publica-

tion of the lives of Wilkie and Raimbach, I was somewhat surprised to find that the terms had been very much modified, and rendered more in accordance with my view of the matter.

As I am now upon the subject of copyrights, I may mention that their value depends entirely upon the ability of the engraver in bringing the various works successfully before the public; thus Wilkie's first copyright was valued at fifty guineas, while, in junction with Boys & Graves, we paid him eleven hundred for the copyright of the "Chelsea Pensioners;" which, with the presentation proofs, must have made it nearly equivalent to the price of the picture. So it has progressed with the pictures of Landseer; his first plate of any consequence was the "Highland Drovers," and the copyright charged to Mr. James Watt, the engraver, was two hundred guineas, but the excellence of his engraving producing many thousands of pounds, Mr. Landseer's copyrights, from the competition of publishers, rose gradually in market value. For the "Peace" and "War" Mr. Graves paid three thousand guineas; and for the copyright of the Wellington picture recently in the Academy he has agreed to give the same large sum. These things work very detrimentally to the Fine Arts in general; first, the engraver cannot receive so large a price as he would otherwise do, were the sum less; neither can any other painter bring his works advantageously before the public. The large sum locked up by the publication of the works of a popular painter necessarily precludes any competition by other artists. The whole machinery and country trade are necessarily engaged to repay so large an outlay, and one artist alone is kept constantly before the public, to the exclusion of all others; hence it is that several artists have had the whole command of the market for a certain time, such as Morland, Wilkie, and now Landseer. This, though a digression, is nevertheless necessary to the proper understanding of the progress of the Fine Arts.

After the plate of the "Blind Fiddler," my other prints from Sir David Wilkie were the "Reading of the Will," the "Chelsea Pensioners reading the Gazette of the Battle of Waterloo," the "Rabbit on the Wall," the "Letter of Introduction," the "Death of Tippoo Saib," and the "Village School." After the peace of 1813 I took the opportunity of visiting Paris; and for five months was a constant visitor to the Louvre, copying and studying from the magnificent collection at that time brought from all parts of Europe and deposited in the gallery.

From my notes and remarks emanated my "Practical Hints on Painting," and other literary works connected with the Fine Arts. I ought to notice here the late change produced on engraving by the invention and introduction of steel, in place of copper. This power of multiplying prints to the extent of twenty or thirty thousand laid the foundation for a series of Annuals and other illustrated works where multiplicity produced cheapness. It also brought the art of mezzotint into the field, in competition with the more laborious and expensive style of line engraving, and has at present nearly extinguished the production of large works executed by the graver. The invention of lithography also has been the means of excluding stippled or dotted engravings from the public eye.

Since the career of David Wilkie (who was a great advocate for the superiority of line engravings) there has been a gradual falling off in this branch of the art, while mezzotint engraving, on the other hand, has rapidly increased. Even in landscape, where line is so much better adapted than mezzotint, especially in the representation of foliage, there is a great declination; so much are the public guided by what is generally before their eyes. No greater proof of this can be given than in the inimitable landscapes after Turner, several of which, though engraved by the most celebrated artists, have proved failures. Mr. Allnutt, a great patron of the arts, had the beautiful view of "Tivoli" engraved by Goodall, at his own expense, and was a loser to the amount of four hundred guineas. Another inroad made upon legitimate line engraving is the introduction of machine ruling, to produce a broad tint over loose etching. This is gene-

rally becoming united with mezzotint, and often produces a very beautiful tone.

As a means of counteracting the various inroads made on legitimate engraving, an association of nine of the most eminent engravers was formed under the patronage of John Sheepshanks, Esq., one of the most liberal encouragers of the fine arts. The pictures in the "National Gallery" were fixed upon as most likely to be a standard work on account of their intrinsic merit: it, however, could not keep its position, owing in some measure, if not altogether, to the quicker production of ephemeral works, the restricted allowance to the retail trade (which has now increased to fifty and sixty per cent.), combined with the dilatory production of the different numbers. I may mention this without disparagement to any individual member of the body to which I had the honour to belong. The plates I engraved for this work were the "Jew," the "Nativity," and the "Crucifixion," all after Rembrandt. Previous to my engaging in this work I had engraved several plates for Foster's British Gallery; of these, the "Letter Writer," after Metz, and the "Salutation of the Virgin," after Rembrandt, are considered the best.

During my professional engagements many changes have taken place which, though trivial, have nevertheless affected the art of engraving in England: the increased number of publishers, but above all, the prodigious increase of the retail trade, require so large a variety of prints, that an engraving becomes out of fashion in a few weeks, whereas, in the time of Woollett, Strange, and Sharp, a print had possession of the public notice for years; this enabled engravers to bestow a greater amount of talent and labour on a single plate, from the great interval between the publication of each. It also secured a finer set of impressions from a fewer number being struck off. Woollett and others seldom exceeded sixty proofs; whereas, even in highly engraved line-plates, sometimes six hundred are printed of a copper-plate, a number so large that it must in all instances prove highly detrimental to the artist's reputation; add to which, electrotype is often resorted to as a means of getting several fresh plates, but these indeed are always greatly inferior to the original. Another source of a great alteration in the taste of the public, is, reducing the duty on the importation of foreign prints to one penny; hence the market is glutted with cheap lithographic works which, though often cleverly executed, have led the eye into an appreciation of meretricious French design. A combination of all these drawbacks has excluded, in a great measure, fine line engraving from the public view, and given an impulse to mezzotint. Great praise ought to be given by the amateur of line engraving to Messrs. I. H. Robinson, G. T. Doo, and James Watt, for upholding the purity and superiority of this branch, at the greatest personal sacrifice.

In small works neither mezzotint nor lithography can interfere, as the number of impressions steel-plates are capable of yielding, secures a sufficient remuneration. The Waverley Novels, though only a halfpenny a volume was charged for each embellishment, enabled Mr. Cadell, the publisher, to give eighty guineas for each engraving. These digressions are necessary, as affording reasons for the gradual decay of highly-finished line engravings of a large size. But, to return to my own matters; in mentioning my engravings from various masters, I ought to notice those from my own designs, such as "Feeding the Young Bird," the "Draught Players," and the print of the "Greenwich Pensioners," engraved as a companion to the "Chelsea Pensioners," after Wilkie. I ought to mention, also, as a source of gratification, that the original hangs as a companion to Wilkie's in the collection of the Duke of Wellington. As I am known to the public professionally as an engraver, I may only be permitted to notice my pictures as being confined chiefly to landscape and cattle.

While on the subject of painting, I must add my meed of praise to the rising young painters of the present day, giving, as they do, so sure promise of carrying on those excellencies of the English school, begun by Reynolds, Hogarth, West, and Wilkie.

Having given a slight sketch of my life, I cannot consider it complete without taking a retrospective view of the progress of the Arts from 1806 to the present time. And for the clearer understanding of such progress, I intend dividing the subject into the several heads of painting, sculpture, and engraving. Previous to the present century, the great names in these several departments were Reynolds, Hogarth, West, Gainsborough, and Wilson, who may be considered as the founders of the English School of painting; Roubiliac, Nolken, Banks, Bacon, and Flaxman, as the notable names in sculpture; and Strange, Woollett, Sharp, and Heath in engraving. There are, of course, many others who were and are known to fame, but in a matter of this kind we are obliged to deal with principals only; besides these, are several who have been celebrated both in the last and the present century, such as Smirke, Lawrence, Wheatley, &c., but I have stated sufficient to show the difficulty of making much advance upon the works emanating from the founders of the English School. The great work, projected by John Boydell, the Shakspeare Gallery, though including many pictures of a high class, both in design and colour, such as the "King Lear," by West, the "Children in the Tower," by Northcote, and the "Macbeth" of Sir Joshua Reynolds, were not carried far enough to stamp them as first-rate works of Art, deficient as they were in the combination of many qualities so especially requisite to enable a picture to rank with the higher-priced works of the Italian, Flemish, and Dutch Schools. Hence it is, that though the quaintness of Smirke and the gracefulness of Stothard are excellent, as far as they go, yet Mulready, Leslie, Cope, Frith, &c., have given a greater degree of finish and completeness. The three great artists who belong to both centuries, are West, Turner, and Lawrence, whose works have influenced the practice of the present painters in a high degree. What has tended to improve the taste, and give a better style to the rising artists, is the annual exhibition of the finest works of the several schools in the British Institution; also the permanent examples in the National Gallery, a collection which ought to be added to whenever excellent pictures come into the market. These works are as necessary for the progress of painting, as the Greek and Roman classics are for the several purposes of refined literature.

No one was more sensible of these advantages than Sir David Wilkie, whose strong perceptions of character and natural expression were heightened by the colouring of Ostade and the handling of Teniers; hence the completeness of his works through all their variety; nor do I know any picture in its class at all comparable to his "Chelsea Pensioners reading the Gazette after the Battle of Waterloo;" his pictures now form a test of reference to all works of this character in the English School. We can trace the same purifying principles in the pictures of Mulready and Webster, in the landscapes of Lee, Creswick, and Linnell, and in the cattle pieces of Cooper; nor can we imagine any one capable of carrying fruit and flower-pieces into competition with the inimitable works of Lance, without long contemplation and deep study of the pictures of Van Os and Van Huysum. Trained in this school I must also exemplify the excellence existing in the sea-pieces of Cooke, breathing the true spirit of Vandervelde and Backhuysen. Nature, of course, is to be the great object of our imitation, but we shall always perceive her more clearly and render her with greater force, by the example of those who have excelled in the particular path in which we are following. No one, perhaps, has given a greater look of studying Nature alone, without reference to any particular artist, than the late John Constable, but he told me he seldom painted a picture without considering how Rembrandt or Claude would have treated it. Were it not so, the art would be always in its infancy, for no one could carry it to perfection without a knowledge and reference to what has been done by his predecessors. Reynolds, who gives this advice, is a great example himself, as he says, in his "outset in life, instead of accumulating money he laid it out (often faster than he acquired it) in purchasing works for improve-



Jno Burnet

ment and study. To this source I must also refer the great improvement that has taken place in miniature painting. The first to avail himself of such advantages was the late George Sanders, for though his earlier works were more in the style of Cosway, at that time in high repute, his later breathe the true feeling of Vandyke and Titian, both in arrangement and colour. Sanders has been ably followed by Mr. Thorburn and Sir William Ross; and though the excellent miniatures of the latter remind one more of Sir Thomas Lawrence, yet they are constructed upon the principle of a miniature being a reduction of a portrait the size of life, or Nature diminished, retaining however the same broad principles observable in the highest works of Art so apt in the miniatures of Cooper. We look in vain through the oval prettinesses of Petitot and others, who have preceded these men I have noticed; and, let me observe, though in all the departments of the Arts there are many equally celebrated with those I have quoted as examples, I avail myself of those first coming to my memory, or who are most familiar to my observation. Reverting back to earlier times, I must mention here one of my early acquaintances, the late William Etty, certainly one of the best colourists of the English School. This excellent artist, after studying the works of Titian and Paul Veronese in Venice, confined himself to the close copying of Nature, in the Life Academy. The consequence is, we perceive in all his works the greatest truth of colour, on the broad principles of Nature, with all the gorgeous accessories of the Venetian masters.

As Historical painting is certainly the highest branch of the Art, it ought to have been noticed in the first instance; but I have purposely omitted it to the last, as the stimulus created by the competition in Westminster Hall has done much to draw the public attention to this department, as also to create a purer style of design in the artists themselves. In the depart-

ment of Landscape no one has advanced the art to the same extent as Turner, or has made a greater revolution in the treatment of colour and composition. He has exemplified the power of hot and cold colour performing the same solidity of effect as the opposition of light and shade; thus, avoiding heaviness, he has taught the power of assembling many small objects of detail without destroying the greatest breadth, and also giving a highly poetical appearance to his works, from the absence of anything vulgar and common-place. Both in composition and colour, they strongly remind one of delicate antique frescoes. To his example we owe the refined works of Callcott, Stanfield, and Roberts, and in the department of water-colour, the great superiority this branch has attained is mainly owing to the study of his principles. The great proficients in this department, are still highly original and apparently very different in many respects from the great artists of whom I am speaking, such as Cattermole, Lewis, Haghe, Harding, Nash, and Hunt; yet, still, in all their varieties, we perceive his influence. We observe the same improvement in scene painting, panorama painting, and in the moving dioramas, especially in "The Overland Route."

I must now mention the progress of Historical painting, kept only alive since the later days of West, by the genius of Hilton. To this excellent artist we refer as to one keeping in the dying embers, unaided by the patronage of an apathetic public.

The encouragement now given by the Government in the designs for the new Houses of Parliament, has, however, given a fresh stimulus, and called forth the talents of Cope, Dyce, Herbert, MacIse, Pickersgill, and other rising men, capable of raising the arts from obscurity, and improving the taste of the country. Peace alone, and a long continuance of it is the only source to which we must look for bringing to perfection what has been so promisingly begun. Of sculpture I do not find myself so well quali-

fied to speak, having paid less attention to this branch of the fine arts; but I may notice the superiority of the busts by Chantrey, to those of Nollekens, and others of his time; and also the statues and fancy figures of Westmacott, Wyatt, and Gibson to all that has preceded them in England, not even excepting those of Roubiliac, whose works, could they have been extricated from the affected French taste prevalent at the time, would bear comparison with any, both before and since; witness his admirable figure of Eloquence in the monument of the Duke of Argyle, in Westminster Abbey. I naturally turn to engraving as a subject more under my particular observation, and here we perceive a struggle for mastery between the eminent men of the last century and the present. Our followers in the art have never equalled Sir Robert Strange in all that pertains to colour and texture, particularly in the management of the naked portions of a picture; in fact, his engravings are hung up in the studio of our most celebrated artists, and though in individual portions he has been surpassed by Robinson, Doo, and Watt, in tone and texture he remains pre-eminent; the same may be also said with regard to Woollett in landscape; we have more refinement in the works of Pye, Goodall, Smith, &c., but for boldness of style, both in the etching and finishing of his plates, he still remains an example to the rising engravers of the day. In small plates, however, we certainly are eminently superior; except James Heath there are none on record whose works can compete with the plates of Charles Warren, W. Finden, and several of their pupils. This in some degree has arisen from the introduction of steel, which permits of a greater degree of finish; and, from a greater number of impressions being taken off, the publisher is enabled to pay more liberally than of old. In this short notice it only remains to say a few words on wood-engraving. Bewick's cuts were superior to all before his time, but the art has since been carried to greater perfection and finish by Nesbit, Thomson, Williams, &c.

While I am upon the subject of wood-cutting, I cannot refrain from noticing the great advantage the taste of the public has received from this branch of the Art; the facility and cheapness arising from the employment of wood blocks to be printed off with the type, has given rise to the employment of the means of diffusing a love for pictorial embellishment. Since the success of the "Illustrated London News," which has done the most ample service in inoculating the million with a propensity for the Fine Arts, men's eyes are drawn from the contemplation of types to pictures, and the "still small voice" that used to be unheard in the streets, is now echoed in the halls of palaces. As pictorial embellishment speaks to the bosoms of the uneducated in literature, we cannot confine the ultimate good that these cheap publications may produce upon the taste of the country within any reasonable bounds; these are the victories that painting achieves above literature, and in satire, as in the works of Hogarth, and in our own *Punch*, they become irresistible. This digression must now, however, be brought to a conclusion, as also this autobiography. To compress forty-four years within two pages, is impossible; I must, therefore, draw this autobiography to an end. Before doing so, I must, however, leave space for the mention of two names omitted, viz. Bonnington and Newton, both of whom, though dying young, have left an undying fame behind them. There is another name left out, which I wish to mention, as having done good service to the Arts in our time, viz. the late Sir Charles Bell, whose "Anatomy of Expression" has given so great an insight to the causes of outward representation; before his time we were contented with Le Brun's "Expressions of the Passions," but Bell taught us the necessity of "withdrawing the covering" (as Wm. Hunter expresses it), "that we may see the causes of the projections and undulations." One more name, and I conclude; my brother,—the late Dr. Burnet, of the Navy, who studied in the Hunterian School in Windmill Street, and who assisted me in the various dissections, at a future time so enthusiastically pursued by all the pupils of Sir Charles Bell.

PASSAGES FROM THE POETS.



Drawn by F. Miller.

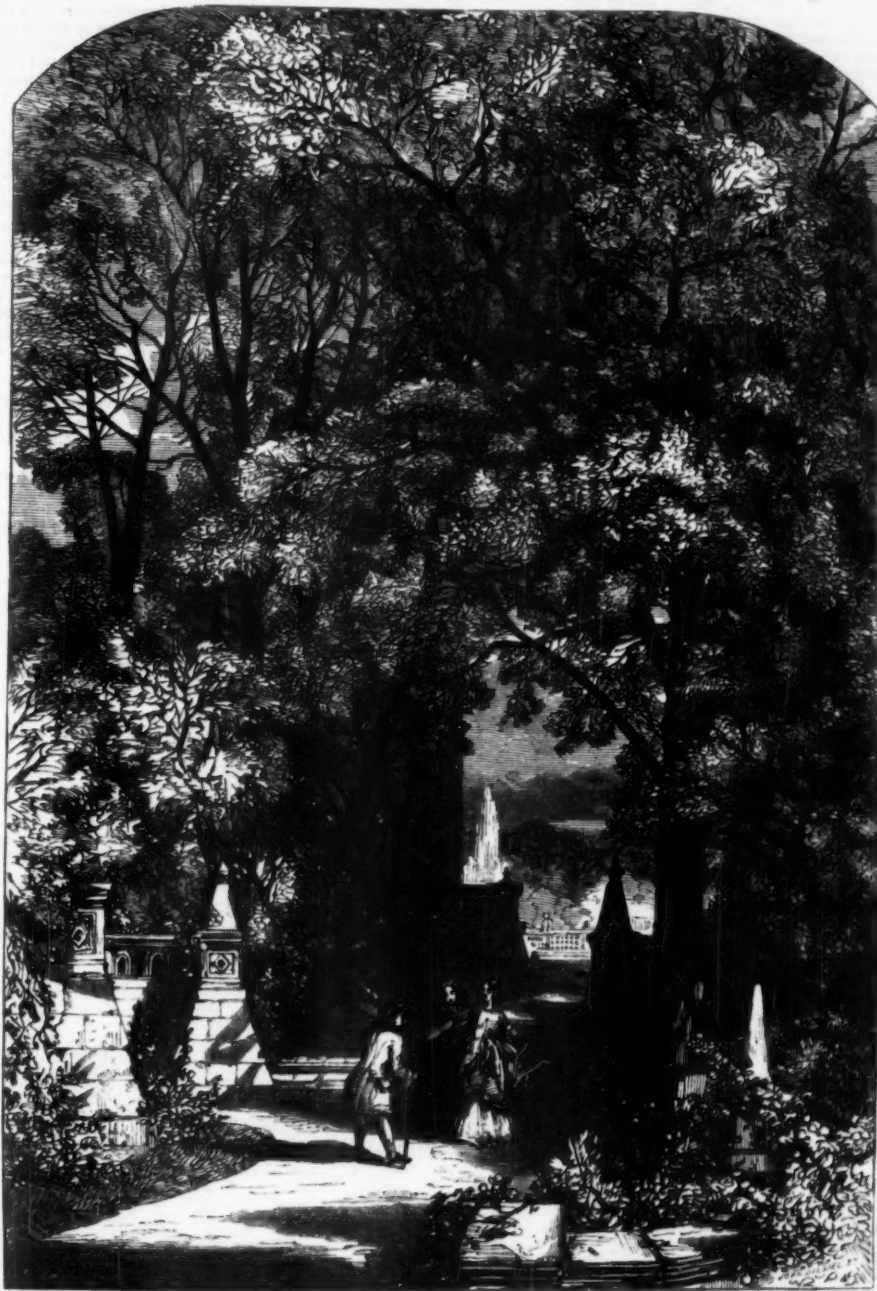
Engraved by G. Childs.

ARIEL.

Merrily, merrily, shall I live now,
Under the blossom that hangs on the bough."

Tempest.

PASSAGES FROM THE POETS.



Drawn by F. W. Hulme.

Engraved by John Dalziel.

A GARDEN.

"Give me, O indulgent Fate,
Give me yet, before I die,
A sweet, but absolute retreat,
'Mongst paths so lost, and trees so high,
That the world may ne'er invade,
Through such windings and such shade
My unshaken liberty."

COUNTESS OF WINCHELSEA.

VISITS TO THE MANUFACTURING DISTRICTS.

DERBY.

THE situation of Derby on the rapid River Derwent long since pointed out its applicability to the purposes of the manufacturer. Its central situation also, when considered geographically or commercially, rendered it a befitting locality for the Industrial Arts; and hence, from a comparatively early period, it has been a famed home of trade. The silk-mills which still remain there are the earliest founded in this country; but the trade thus established has spread extensively, and the Derby silk trade is now scarcely to be considered in a flourishing condition. The history of its first foundation is not without a tinge of romance; it is one of those tales of real life that seems strange as fiction. Until the commencement of the eighteenth century the Italians had the exclusive knowledge of the art of silk-throwing; and so lucrative was it to that people, that they rigidly guarded its secrets from any foreigner, and the merchants and traders of all countries were consequently dependent upon them for their supply. It had frequently been a matter of regret in England that this was the case, and a resident in Derby, named Crocket, constructed a small mill, but owing to defective machinery, without any success in rivalling foreign work or even in equalling it. A young mechanic, named John Lombe, nothing deterred thereby, and eagerly wishing the success of the scheme, conceived the idea of visiting Italy, to obtain a practical knowledge of the secret. To gain access to the Italian mills he was obliged to bribe their workmen, and, in secret, to make working-drawings of their machinery; and he had scarcely completed them when he was discovered by the mill-owners. Their fears were fully roused, and he with great difficulty escaped to an English vessel, where he concealed himself from his pursuers, along with the two Italians who had clandestinely admitted him to the silk-mills, and they all reached

succeeding in persuading one to administer the poison, which she had brought for Lombe. The victim lingered in the agonies of a slow and incurable disease for two or three years, and died in 1722; only five years after the first foundation of the important trade he had been the means of introducing to Derby.

His mill yet stands overlooking the Derwent, and its busy occupant still exercises his trade there. But the famous China Factory, which once made Derby also celebrated for ingenuity and taste of another kind, has completely passed away, and a convent now stands on its site.*

It is not our intention here to enter into a history of the manufactories of Derby, but merely to notice a few of the most remarkable at present there, one of the most peculiar being that of the conversion of the native spars into various useful and ornamental articles, well known and sought after by all visitors and others who seek to possess memorials of the peculiar manufacture of the county.

THE DERBY MARBLE-WORKS were commenced upwards of a century ago by Mr. Brown, and carried on by him, in a small way, for some years, until, by the introduction of machinery, worked by water power in a mill on the banks of the River Derwent, belonging to the corporation of Derby, he was enabled to cut and work the spars and marbles with so much greater facility, that the business was largely increased and became famed. On the termination of the lease in 1802, the establishment was removed to larger and more convenient premises, erected on the site of the old monastery of St. Helen, and the motive power was a steam engine. Here it has continued ever since, and is one of the largest establishments of the kind in the kingdom. It was carried on successively by Mr. Brown, Messrs. Brown & Son, Brown & Mawe, Mr. Hall, and now by his sons, Joseph and Thomas Hall, who, in conjunction with their late father, have much simplified their machinery and increased its quantity; by which means, and by paying great attention to beauty of form, they have been enabled to greatly extend this branch of manufacturing

Entrochal marble is the most abundant, and is found in several parts of the county, the figure and colour varying in the different localities; in some the fossils are very large, and in others so small as to be scarcely perceptible; the prevailing colour is grey, of different shades, but it is occasionally found of a red colour. It is used principally for chimney-pieces, but latterly has been extensively adopted for columns and shafts in churches, as it is more durable, is not affected by damp, and is less expensive than Purbeck marble, which is the kind that has been mostly employed for that purpose.

Black marble is found in several localities, but the finest is from the Duke of Devonshire's quarries, at Ashford-in-the-Water. This is the best black marble that is known, but is so subject to white veins, and shakes or vents, that it can only be used to advantage in Derbyshire, where the small pieces can all be worked up into chimney ornaments. It receives a deeper black, according to the greater amount of polish it obtains, and in its native state seems to be of a grey tint. It is found in beds or layers, the thickest being about nine inches in depth, and the shallowest, about two.

Rosewood marble is also found at Ashford, and has great resemblance to the wood from which it takes its name. It is a very beautiful marble, and is procured in large blocks, but is so very liable to fracture that it is difficult to procure large slabs.

Red marble, very much resembling rosso antico, is also found on the Duke of Devonshire's estate, but only in small pieces.

There are endless varieties of other coloured marbles, madrepores, &c., found in small detached pieces, which are made into small ornaments, and cut up into thin slices for veneering and inlaying.

Amethystine fluor-spar, or, as it is locally called, "Blue John," is a variety of fluato of lime peculiar to this county, being found only at one place, namely, Castleton, in the High Peak. Fluor-spar is found in many parts of the world in small detached crystals, but nowhere in the massive form in which it is found in Derbyshire. The beautiful colours and varied markings of this stone, and the



ARTICLES IN MARBLE, MANUFACTURED BY JOSEPH AND THOMAS HALL, OF DERBY.

England in safety, in the year 1717, and began their first work in Derby. Lombe purchased at a low rent an island or swamp in the River Derwent, and there built his mill. In the following year he obtained a patent, and all went on with him well and prosperously; his trade rapidly increased, and by consequence that of Italy decreased. But Italian vengeance seldom sleeps, and his life was devoted to appease its rage. An Italian woman found her way to Derby, and became associated with her countrymen in their labours, ultimately

Art, and spread its knowledge over various parts of the Continent, India, and the United States. Their business includes the manufacture of monuments, chimney-pieces, spar and marble ornaments, stone garden-vases, stone filters, &c.

The county of Derby is celebrated for the variety of the spars and marble it produces, some of which are procured in blocks of very large size. Fossil

* The business has, however, been removed to another place, of a humbler kind, within the town.

size of which it is found, render it capable of being worked into many ornamental forms, and cause it to be well known all over the kingdom; on the Continent it is especially prized, few mineralogical cabinets being without a specimen of it. Its comparative rarity renders it of value, the rough stone being worth at the mine from 40*l.* to 60*l.* per ton, according to size and quality.

Gypsum or alabaster* (sulphate of lime) is found

* In this county it is this variety of stone only which

at Chellaston, about three miles south of Derby, and is very abundant; several hundreds of men are employed in the mining of it, and thousands of tons annually are ground up in Derby for making plaster of Paris, and for agricultural purposes. It is generally of a dirty-green colour, but occasionally it is found quite white, and beautifully variegated with red and green veins.

Satin stone, or fibrous gypsum, is another variety, and has a beautiful silky appearance. It is used for necklaces, brooches, crosses, &c.

The mode of manufacture is as follows:—In making what is called flat work, that is where the surfaces are all flat, the blocks of marble are first sawn into slabs of the thickness required by a machine consisting of an iron frame, in which are stretched a number of saws; these are merely long plates, about four inches wide and one-eighth of an inch thick, of soft iron, without teeth, which can be placed side by side in the frame, and any distance apart. The marble being fixed underneath this, a reciprocating motion is given to the frame, and sand and water being constantly dropped upon the saws, the friction wears a groove through the marble, separating it into thin slabs. These are cut by similar machines into pieces of the size required, and rubbed true upon a grinding machine, which is a large circular plate of iron, with a perfectly flat face, fixed to an upright shaft, and made to rotate with considerable velocity; by throwing upon it sand and water, and holding the stone forcibly thereon, it grinds the surface quite flat and to the size required. A number of these small slabs are then plastered to a larger one for the convenience of polishing them altogether, and made perfectly free from scratches. It is then placed upon the polishing machine, which is a large flat table, moveable sideways upon a short railway; the polisher is an iron box, containing rolls of coarse cloth which project below the sides, and is connected by a pole to a pendulum, to which motion is given by a crank on the engine shaft. Flour-emery and water is put upon the marble, and by the action of the polisher backwards and forwards on its surface it is brought to a certain degree of polish, which is afterwards completed by a similar polisher charged with putty powder (an oxide of tin). The table is moved to and fro sideways according to the width of the marble slabs, by simple machinery underneath, and the extra amount of polish which the centre would necessarily get by the rubber passing most over that portion, is compensated for by a slight stoppage made by the machine when it reaches each side.

MOULDINGS are worked by a machine something similar to the polishing apparatus, but having plates of cast iron (made the reverse shape of the moulding) attached to the pendulum; sand and water being thrown on, the marble is rubbed to the required form and polished with polishers made to fit the moulding. In cases where the moulding does not run through the whole length of the marble, another kind of apparatus is used; the edge of a circular iron cutter is turned to the reverse of the moulding and fixed in a frame which moves on a railway, and the marble being fixed underneath, a rapid rotatory motion is given to the cutter, which advances as the marble wears away, and of course can be stopped at any point; the end of the moulding is finished by hand.

CIRCULAR WORK such as vases, tazzas, &c. are made as follows:—A slab of marble of the required thickness is placed under a circular sawing machine; this is an upright spindle, which will slide up and down through bearings, and to which a rapid rotatory motion can be given; at the bottom end of this spindle is fixed a thin iron cylinder of the proper diameter, and by supplying it with sand and water, it cuts a circular piece out of the marble. This piece is fastened by a strong cement to an iron chuck which is screwed on to the lathe, and a very slow motion being given, it is turned to the required form; the tool used is a bar of steel about two feet long and half an inch square, drawn down to a fine point and hardened; this tool requires very frequent sharpening, and in turning large diameters it is necessary to let a stream of water constantly run on the marble in order to keep the point of the tool cool, otherwise the great friction would soften the steel. Some notion of the density of the material may be formed from the fact, that a similar tool used for iron would last without sharpening for nearly an hour, but in marble cutting it is sharpened every five minutes. When the article is turned to the proper outline, a rapid motion is given to the lathe, and the object is polished with the same materials as before described.

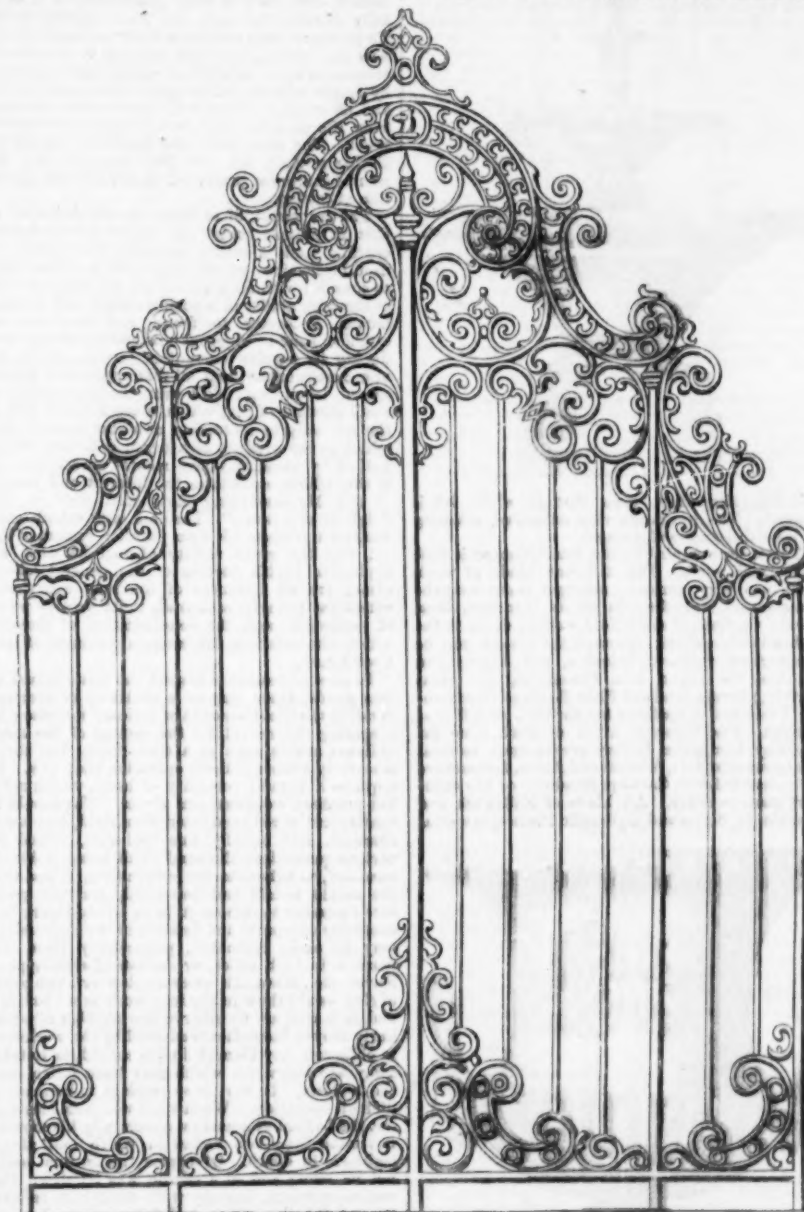
goes by the name of alabaster, but in Italy the stalactitic carbonates of lime are also called alabaster, under the names of oriental alabaster, golden alabaster, agate alabaster, &c.

FLUOR-SPAR being composed of a mass of irregular crystals whose cleavage is in different directions, is exceedingly difficult to work, and requires more delicate manipulation than almost any other stone; the processes it goes through are very similar to those just described, but requires very skilful workmen. All the turnings and scraps of this stone are sold to the chemist for the manufacture of fluoric acid.

ALABASTER is, comparatively, very easily worked; it can be cut with a joiner's hand-saw, and turned in the lathe almost as readily as wood. The dust which is turned off is made into plaster of Paris by calcination, and is made upon the premises in a circular box, which turns over a fire until all steam evaporates.

MOSAIC WORK, similar to the "pietra dura" of Florence, is now carried on here to a great extent. The subject to be inlaid is first drawn carefully on paper and coloured; it is then copied in outline upon the marble, and cut out with small chisels to the depth of a shilling, or rather more. Marbles of the proper colours are now chosen, and cut and filed till they will fit the incisions, and are then fastened in with cement; and when the whole subject is completed, it is ground down to a level surface, and all polished together.

A method of ornamenting black marble has recently been discovered, which is by extracting the colouring matter of the marble (bitumen) without injuring its surface; and by extracting the colour to a greater or less degree, different shades are



produced, giving it the effect of an engraving; indeed, the method pursued is nearly the same as in aquatint engraving. Another mode of ornamenting black marble is by scratching the polished surface with a steel or diamond point, which produces a white mark of different degrees of intensity according to the depth of the scratch, by which means, in skilful hands, beautiful engravings are produced.

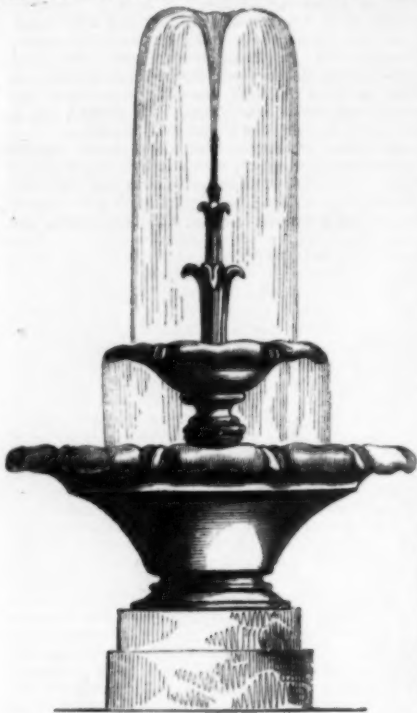
Mr. Hall's show rooms are near the Railway Station, and contain a striking and varied assemblage of useful and ornamental articles. Our engraving exhibits a selection of the most graceful of those he has lately constructed. The figured ornaments upon them are produced in the manner already described, and are very beautiful in their general effect.

There are other manufacturers in Derbyshire, who work up the native marbles and spars, and whose show-rooms are scattered over various parts of the county, generally visited by the tourist. We may mention Woodruff of Bakewell, Redfern of Ashford, Vallance of Matlock, and others, but Mr. Hall is the most extensive, and certainly the most meritorious, manufacturer of these peculiarly native works.

THE BRITANNIA FOUNDRY

is situated on the banks of the River Derwent, and gives its proprietor, Mr. Handyside, the full advantage of a good water communication to London, Liverpool, and Hull, a circumstance which adds greatly to the utility of the locality

he occupies. The coal used is also obtained by canal or railway, from mines in the neighbourhood, and it would be difficult to select a better



position, altogether, than that in which he is located. The works are very extensive, covering at least three acres of ground.

The space occupied by the establishment is 6490 superficial yards. The different kinds of work done are very various; amongst them may be enumerated Founding in all its branches, from Heavy Castings of some Tons weight, down to the lightest Ornamental. Amongst the Heavy, may be enumerated Girders, Columns, and Pipes; and amongst the Light, Iron Casements, (in great variety,) Ornamental and Plain Railings, Ornamental Vases and Fountains for gardens, of different designs. The different kinds of work done for Railway Companies is very great; such as Coal Waggon complete, Wheels and Axles, Locomotive Cylinders finished, Carriage Breakers, or any other part made to order. All kinds of Mill-work and Machinery, Screw and Hydraulic Presses, as well as



Steam Engines, of high and low pressure. The number of men employed varies from 220 to 250. The iron used is obtained from various quarters, some being procured in the county of Derby, some

from Yorkshire, Staffordshire, Scotland, South Wales, &c. The great variety of articles manufactured by Mr. Handyside has already been alluded to; but we may especially notice one fact connected with but one branch of his business—the casting of ornamental frame-work for church and other windows. In his model room, there are no fewer than two thousand different models for these windows alone. Indeed an inspection of these model rooms gives a good notion of the largeness and rarity of his trade, ranging from the heaviest wheels and girders to the most delicate ornament upon a vase handle. To supply these models, one portion of his premises is devoted to workmen who are entirely engaged in their construction. They are all most delicately formed; indeed, such work is more particularly and carefully constructed than the finest cabinet work. To preserve these models in their necessary sharpness and purity, they are, as soon as completed, covered with a solution of sealing-wax, prepared by spirits of wine, which gives them a red colour, and effectually prevents the contraction of damp from the mould, which would injure or warp the wood. The most florid and beautiful designs for Gothic screens, &c., are thus obtained, and the utmost sharpness preserved in the delicate operation of casting.

The inspection of so large an establishment as that at present under our notice almost imperceptibly leads a casual spectator into a train of useful reflection, which cannot fail to induce him to consider with no slighting eye the large amount of thought, ability of a peculiar kind, and manual labour, necessary to found and keep up an establishment so vigorous and ever-working, producing its regular amount of certain labour, its new constructions; and all that apparently widely spread labour and skill over the production of small portions of that which, when finished, strikes the eye only in its totality as a simple work, but which is the product of a dozen different hands, guided by as many varied mental operations. It is this which constitutes the interest and beauty of the Manufacturing Arts, and adds to the "dignity of labour." The ease with which each workman perfects his own peculiar branch of his art, and the great variety of tool he uses, all applicable to his portion of the general labour alone, are all instances of the long experience which has brought each trade to its present point of perfection, and the concentration of thought which characterises the modern products of the Useful Arts.

To persons unused to inspect the manufacture of iron goods, there may be a difficulty of comprehending the great amount of delicacy necessary in preparing the mould for the casting of the most ordinary article, such as a stove-front; but there is scarcely a more delicate operation than this. It requires a careful certainty of hand, which none but practised workmen can attain. The mould is constructed of red sand from Mansfield, fine wood charcoal, and equally fine coal-dust, mixed in various quantities; the sand itself being liable, if unmixed, to adhere to the molten iron. Upon this the mould is laid and impressed, and the great care necessary to remove it, so as not to injure the necessary sharpness and delicacy of the impression, may be easily estimated, particularly when the work is in high relief, or consists of over-lapping leaves, &c., inasmuch as every flaw or loose piece of clay would show in the iron work as a blemish; and it is curious to observe the number of peculiarly shaped instruments adopted by the workmen to obliterate any blemish in his mould, or to take away any fragments which may have fallen into the hollows. In very deep castings it becomes a difficult operation. We saw one workman clearing out the bottom of a narrow aperture in his mould, not more than two inches in width and about eighteen in depth. Of course the bottom could not be seen; and so a candle was let down the narrow aperture, scarcely wide enough to receive it, and the clay which had fallen to the bottom removed by a flat instrument, at right angles with a long rod which formed a handle, and so piece by piece was cleared away into a corner and carefully lifted, inasmuch as a scratch on the side walls of the clay might injure or destroy the entire cast.

The entire floor of the casting room is composed of this modelling sand to a considerable depth, and pits are dug in it when wanted by the workmen; the quantity used may be estimated by the fact of twenty tons of modelling sand being used weekly.

An interesting combination of wrought and cast iron occurs, when a wheel is formed of a solid piece of iron. The spokes being necessarily of great strength, are wrought and laid in their places in the mould; the edges of each spoke projecting both into the spoke and outer wedge, and the hot iron when cast into each of these firmly adheres to and

becomes part of the entire wheel, which is thus an entire work of unsoldered iron, compact in the highest degree.



It is thus that the useful and the most ornamental works in iron are constructed on the same premises, whether it be the ponderous work of a Railway contract or the delicate exigencies of the flower-garden. The same amount of care is exerted on all, and the result is made equally satisfactory.

Our cuts exhibit the principal varieties of ornamental vases made in the establishment, many of which are remarkable for their classic purity of form and ornament. A fountain of very graceful design, capable of much enlargement and enrichment of detail, and a pair of very ornamental gates designed with much elaboration and elegance.

The extensive manufactory of Messrs. Holmes, where all that appertains to coach-making is executed on the largest scale, and with the newest improvements, is also remarkable for the beauty and perfection of the machinery, which is there made to do important portions of their work. So very delicately does it effect its various tasks, that their machines may be said to do everything but think; and there is scarcely anything in the manufactory that is not more or less aided by this power. We had intended to conclude our notice of Derby



with a more detailed account of all that is here executed, but our space for the present preventing this, we may recur to the subject on a future occasion.

COPYRIGHT OF DESIGN
AMENDMENT ACT.

THE intended Exhibition in 1851 seems to have suggested to the Legislature the necessity of some additional powers for protecting artists, manufacturers, and inventors. We have, in several earlier numbers, called the attention of our readers to the subject of Copyright,* as it exists, independently of statutory regulations, and as it is governed by express enactment. The act, which has recently received the Royal assent, is so general in its nature, and so penal in its consequences, that we feel imperatively called upon to advert to it, for the sake of the numerous body of artists and manufacturers, who may not yet be aware of its existence, or of the objects of its provisions. The framers of the act have doubtless been influenced by laudable motives, but, it is to be regretted that they have not expressed themselves with more perspicuity. Unless we are very much mistaken, the protection intended to be given to inventors and artists, for one year, by what is termed "provisional registration," will be wholly or materially defeated by the language in which the Legislature has chosen to embody its ideas. Identified as we ourselves are in a very high degree with the interests of artists, inventors, and manufacturers, we regret that any boon which Parliament may have intended to confer upon these classes, in the shape of a monopoly for one year, should not have been placed beyond the reach of doubt or difficulty.

We will endeavour to lay before our readers an outline of the statute, in order to convey the information which, as Journalists of the Arts, it is our duty to give, in connection with the rights incident to them. Mr. Emmerson Tennant's act of 1842, and the subsequent act of 1843, were directed exclusively to Designs applicable to manufactures. A monopoly or protection was given to certain classes of designs, respectively, for three years, for nine months, and for a year, according to the subject-matter to which such designs were applied. The act just passed, and which we suppose dates from the 15th of August, when it received the Royal assent, in its original shape was not confined merely to designs, but extended to new manufactures or inventions, for which Letters Patent are usually granted. Its provisions were afterwards applied to sculpture, models, copies, and casts, and to designs for the ornamenting of ivory, bone, papier-mâché, &c. Such are the subjects to which the act relates, and this statement of them will enable our readers to judge how far they are personally or professionally interested in the new law.

The act professes to "extend" as well as "amend" the existing Acts relating to the copyright of designs. As it came from the House of Lords, it recited, as a reason for doing so, that it was expedient to encourage the Exhibition of works of Art. This part of the preamble was struck out in the Commons. We believe that the effect of the act, even as it stands, will be to create doubt, difficulty, and needless expense;—doubt, in consequence of the wording of the sections; difficulty, from the imperfect machinery of the act, the efficacy of which may depend on regulations yet to be made by the Board of Trade; and expense, by reason of the double registration pointed at by the statute, namely, what is called provisional registration, and the usual existing registration under the Designs Acts of 1842 and 1843. We may observe that it is doubted by the best lawyers, whether foreigners (or, as they are termed in law, aliens) have any right to participate in the privileges given by the English laws of copyright. This will probably have to be decided by the House of Lords, as the highest Court of Appeal. On the other hand, there is nothing in those laws which prevents foreigners from carrying abroad any design, manufacture, or invention, and profiting thereby in their own country. We believe that it is contemplated to have an international copyright law; but the difficulty of inducing other nations to agree upon the principles and terms of such a law, appears almost insuperable. We merely allude to these matters to show the real extent to which the act before us can have any operation. This has been still more limited by the important amendments made by the House of Commons, only a few days before the prorogation;—so hasty have been the proceedings of those who originated this act of parliament. As all the Copyright Acts are of a penal nature, they will have to be construed with strictness. This was a reason for postponing the measure until the next session, by which time its provisions could have been penned in plain English, and arranged with greater precision and accuracy. Without exposing ourselves to the charge of

captiousness or hypercriticism, we may venture to say, that there is scarcely a section of this act upon which any lawyer of ordinary acuteness may not raise objections before a magistrate, who may be called upon to impose a penalty of 30*l.* for any alleged pirated "copy" or cast of any sculpture, or for the application of any ornamental design which has been registered, and to any substance. We must admit that the subject is one of extreme difficulty for legislation to grapple with. But this was a reason for exercising the greater care and precision.

The first section provides as follows:—

"That the Registrar of designs, upon application by or on behalf of the proprietor of any design not previously published within the United Kingdom of Great Britain and Ireland or elsewhere, and which may be registered under the Designs Act, 1842, or under the Designs Act, 1843, for the provisional registration of such Design under this act, and upon being furnished with such copy, drawing, print, or description in writing or in print as in the judgment of the said registrar shall be sufficient to identify the particular design, in respect of which such registration is desired, and the name of the person claiming to be proprietor, together with his place of abode or business, or other place of address, or the style and title of the firm under which he may be trading, shall register such design, in such manner and form as shall from time to time be prescribed or approved by the Board of Trade; and any design so registered shall be deemed "provisionally registered," and the registration thereof shall continue in force for the term of one year from the time of the same being registered as aforesaid; and the said registrar shall certify, under his hand and seal of office, in such form as the said board shall direct or approve, that the design has been provisionally registered, the date of such registration, and the name of the registered proprietor, together with his place of abode or business, or other place of address."

It may be doubted whether this section in any respect alters the existing law of Copyright, except in those classes of cases as to which an exclusive property was given by the act of 1842, for nine months, the additional period of three months being conferred by the present act. It may further become a question as to the publication, what latitude of meaning is to be given to the words "or elsewhere," preceded as they are by the limits of "Great Britain or Ireland." Nor is it very obvious, what the legislature intended by making a distinction between ordinary registration and "provisional" registration. Other difficulties occur to us upon the words and working of the act, but we are compelled to refrain from mentioning them in detail. It seems scarcely possible to doubt that in the session of 1851, this statute will require explanation and amendment, as its predecessors have done.

Our readers will ere this have inquired what benefits are to be conferred by this proposed provisional registration. The answer to this question is given by the second section, which provides:—

"That the proprietor of any design which shall have been provisionally registered shall, during the continuance of such registration, have the sole right and property in such design; and the penalties and provisions of the said Designs Act, 1842, for preventing the piracy of designs, shall extend to the acts, matters, and things next hereinafter enumerated, as fully as if those penalties and provisions had been re-enacted in this act, and expressly extended to such acts, matters, and things respectively; that is to say,

"1. To the application of any provisionally registered design, or any fraudulent imitation thereof, to any article of Manufacture or to any substance.

"2. To the publication, sale, or exposure for sale of any article of manufacture or any substance to which any provisionally registered design shall have been applied."

To those who have ready access to the Designs' Act of 1842, section 7, it will be unnecessary to point out the peculiarity of this provision, in attempting to define acts of piracy. The section in the former Act is clear and intelligible; that of the present statute vague and unsatisfactory. It will be seen that in speaking of "imitation," the framers of this Act have guarded themselves by using the word "fraudulent." We venture to submit that as fraud is of the essence of piracy of another man's copyright, it should have been expressly named as part of the definition of the offence. In Mr. Emmerson Tennant's Act this was provided for in a very careful manner. The party who "sold, exposed to sale, or published," by the Act of 1842, was deemed innocent, unless previously affected by express notice of the registration. It seems difficult to imagine why the present enactment should have been left with its present apparently stringent aspect. Can it be intended that every manufacturer, before applying a design, or that every tradesman, before exposing to sale, any article of manufacture having any ornamental design, is to search through the Registrar's Book at Somerset House, and inspect all the drawings there deposited.

The 3rd section relates to the Exhibition of

Designs, or articles ornamented with such designs, and it is so peculiar, merely considered as a literary composition, that we shall be forgiven for extracting it at length:—

"That during the continuance of such provisional registration neither such registration nor the exhibition or exposure of any design provisionally registered, or of any article to which any such design may have been or be intended to be applied, in any place, whether public or private, in which articles are not sold or exposed or exhibited for sale, and to which the public are not admitted gratuitously, or in any place which shall have been previously certified by the Board of Trade to be a place of public exhibition within the meaning of this act, nor the publication of any account or description of any provisionally registered design exhibited or exposed or intended to be exhibited or exposed in any such place of exhibition or exposure in any catalogue, paper, newspaper, periodical, or otherwise, shall prevent the proprietor thereof from registering any such design under the said Designs' Acts at any time during the continuance of the provisional registration, in the same manner and as fully and effectually as if no such registration, exhibition, exposure, or publication had been made; provided that every article to which any such design shall be applied, and which shall be exhibited or exposed by or with the license or consent of the proprietor of such design, shall have thereon or attached thereto, the words 'provisionally registered,' with the date of registration."

The plain meaning of this enactment is, that provisional registration shall not prevent the ordinary registration under the acts of 1842 and 1843, and that proprietors of designs shall not be precluded from the latter process or privilege by exhibition in public or private. It preserves, we conceive, to the proprietor the right of double registration, but why this should be given, or whether it is not a burden rather than a benefit, we must leave to artists and manufacturers themselves to determine. We presume that there will be fees payable for both species of registration.

The legislature next proceeds to consider the effect of a sale of articles to which provisionally registered designs have been applied. It is declared that in such a case, the copyright acquired by provisional registration shall be defeated, but it is added that the design may be sold; a privilege, we presume, that exists without the permission of Parliament. The obvious intention of the framers of this clause was, to compel a fresh registration on every sale of the design. It would appear to have been much more simple and judicious, had the interests of artists and manufacturers been consulted, to allow the protections acquired by registration to accompany the design, into whatever hands it might chance to find its way, by sale, assignment, or transfer. The section itself is as follows:—

"That if, during the continuance of such provisional registration the proprietor of any design provisionally registered shall sell, expose, or offer for sale any article, substance, or thing to which any such design has been applied, such provisional registration shall be deemed to have been null and void immediately before any such sale, offer, or exposure shall have been first made; but nothing herein contained shall be construed to hinder or prevent such proprietor from selling or transferring the right and property in any design."

The next section (5) is very inartificially drawn. It gives power to the Board of Trade to extend the period of provisional registration for six months, in any "particular" case, or with respect to any "particular" class of designs. We do not find a definition of the term "particular" in the interpretation clause, and we presume that the discretion of the Board of Trade as to extension, must be deemed perfectly arbitrary. The clause stands thus in the act:—

"That the Board of Trade may, by order in writing, with respect to any particular class of designs, or any particular design, extend the period for which any design may be provisionally registered under this act for such term not exceeding the additional term of six months as to the said board may seem fit; and whenever any such order shall be made, the same shall be registered in the office for the registration of designs; and during the extended term the protection and benefits conferred by this act in case of provisional registration shall continue as fully as if the original term of one year had not expired."

It is unnecessary to trouble our readers with the next section, relating to sculpture, as it does not in any way affect the existing copyright, but leaves the manner and form of registration to the future regulations to be promulgated by the Board of Trade.

The rights of sculptors have been defined by the 54 Geo. III, c. 56, which gave a copyright in models, copies, or casts of the human figure, or of animals, for a term of fourteen years, and enabled the artist to proceed by special action upon the case, and if he recovered a verdict, to obtain double costs. The act of this session enables the proprietor of any designs in sculpture, to recover for every act of infringement, a penalty of 5*l.*, or not exceeding 30*l.*, by summary proceeding before a magistrate. It was originally proposed that all pirated copies

* Vide Art-Journal, Nos. 131, 139, and ante.

should be given up to the proprietor of the copyright, but this part of the clause was erased in the House of Commons.

The former acts had not expressly named and classified "designs for ornamenting of ivory, bone, papier-mâché; the present statute declares that these and other solid substances not already comprised in the classes 1, 2, or 3, in the Designs Act of 1842, shall be deemed and taken to be comprised within the class numbered 4 in that act, and such designs shall be so registered accordingly. Protection will therefore be given to this class of designs for three years. They were, we presume, previously entitled only to one year's copyright privilege, under class 13 of the act of 1842, being included in the words "any article of manufacture or substance not comprised in any preceding class." This appears to be a just and reasonable provision, and may tend to encourage a branch of art, hitherto neglected in this country, but assiduously cultivated in France.

Power is given to the Board of Trade to extend the copyright of any design, registered under the act of 1842, for three years, or to revoke any order for such extension as they may think proper. The effect of this section is, therefore, to enlarge very considerably the powers of the Board of Trade, and to add to their present very large discretionary jurisdiction on these subjects. The subsequent sections empower this Board to make regulations for registrations, and to publish them in the London Gazette. The Registrar of Designs is authorised to dispense with copies, drawings, or prints, in certain cases. Public books and documents in the Designs Office, are not to be removed except under a judge's order, by virtue of which also, copies may, when necessary, be given in evidence, such copies having been previously signed and sealed by the registrar.

We have already intimated that the act before us is one that was wholly uncalled for, by the present condition of the arts and manufactures of this country. Nor is it too much to say, that if further legislation were necessary, the "Designs Act of 1850" is likely to create much doubt, difficulty, and expense. The piracy of design, we have reason to hope, is not of so frequent occurrence as to call for enlarged powers or increased penalties. If it were, we answer, that the existing laws were adequate to any infringement.

"Jura inventa metu injusti fateare necesse est,
Tempora si fastosque velle evolere mundi."

But there is also a spirit of justice as well as of injustice, in the community, which promptly and indelibly fixes a stigma on those who make a profit by piracy. And upon this the legislature might, at least for the present, have relied, especially as a remedy is always open by injunction, and as the policy of copyright laws is by no means a question upon which there is perfect unanimity amongst statesmen and political economists.

THE PROJECT OF THE UNITED STATES REGARDING THE EXHIBITION OF 1851.

OUR readers are aware that a proposal has been made to convey to America portions of the materials which form the great Exhibition of 1851. The proposal, be it remembered, in no respect emanates from the United States Government; it originated with public spirited individuals, who placed it in the hands of the best merchants, in order that their interests should be enlisted for the benefit of the manufacturer, and to insure proper care of the goods. We may premise, however, that it is not only directly sanctioned, but warmly encouraged and strongly supported, by the several heads of the government—the President, the various Ministers of State, all the Ministers to European Courts, and by the public in general, who see in the scheme vast national advantages, which will be of immeasurable service to the people of America.

Although, then, the project is not—any more than our own—a Government project; like our own, it is the work of the most eminent and wealthy men of the United States, who will be, in a great degree, pledged for the issue, and who are, even already, guarantees for the good faith of the transaction.

Mr. J. Jay Smith, the missionary accredited to England and to other countries of Europe, by the Committee for conducting this affair, has submitted to us his various testimonials, and the recommendatory documents, by which he expects to establish confidence on the part of those among whom he seeks contributors. They are entirely satisfactory; furnished by many of the chief statesmen of his

country; the minister to England, (Mr. Lawrence) and the ministers to other European states; and they completely remove from our minds—as they will do from the minds of all who peruse them—any apprehension that may have existed on the subject. The English public may be fully sure that the plan will be carried out in integrity, and that the contract, whatever it may be, will be faithfully and honourably fulfilled.*

Whether manufacturers will consider it their interest to send to America their productions for exhibition there, is another question; we think, however, they must do so. The Americans of the United States form a wise, a politic, and a powerful people; they are even now the great customers of the world: it is their custom which supports a majority of the manufactures of England, as all know who visit Sheffield, Manchester, Birmingham, Leeds, the Potteries, and other districts where men are busy. Their trade is largely increasing daily; not alone because of their augmenting population, but because of their additional wants—the wants created by prosperity and advanced civilisation.

It is clear, therefore, that every nation will desire to place its "patterns" before its best customer. We know that Prussia, Belgium, France, and Austria, are making active preparations to do so effectually; and for England to hesitate would be absolute *felo de se*. Mr. J. Jay Smith informs us that he has visited the capitals of all the European states—held repeated interviews with their heads, and the several committees appointed to conduct their transactions regarding the Exposition in London—and received pledges of support from a large majority of the principal manufacturers throughout Europe, that upon the close of the Exhibition in London they will ship their goods to America as contributions to the Exhibition there; and he has supplied to us proofs conclusive that the success of the scheme, in so far as regards ample supply, may be considered as secured.

He has now returned to America, for a short period, and requests us to explain that time did not permit his visiting the manufacturers of England generally; but that he means to do so, under the conviction that the English are, more than any other people, interested in exhibiting such a display in the United States as shall not only secure but extend their market there. And this is to us so obvious, as to render explanatory comments needless.

Other occasions will offer for taking note of the various details; at present we may observe only that the shipping agents will be Messrs. Baring, Brothers & Co., to whom reference may be made; that the Exhibition will take place in the spring of 1852, and that the object of an early notice is to allow full time to the manufacturer of Europe, who designs to exhibit in London, and who has a prospect of vending his goods there, or of keeping them for his own use, to prepare a duplicate for the Exposition in America in 1852; this, in numerous cases, will not be attended with the expense of the original outlay, wherever a model has first to be prepared; that the manufacturer will be called upon to incur neither risk nor expense; in case of sales, or of orders, the usual mercantile charges will be made; but in the event of return, no cost will be incurred by the contributor; such, we understand the arrangement is to be, and information may be obtained either of Mr. J. Jay Smith, Philadelphia, or of Mr. Pishey Thompson, American Agency, 5, Bank Chambers, London.

* It is unnecessary for us to print more than one of these documents; the following is from the Governor of the State of New York:—

State of New York, Executive Department,
"Albany, March 1, 1850.

"Mr. John Jay Smith having been favourably introduced to me, and having detailed a plan of bringing to America such portions of the Exposition of Art and Industry of all Nations, to be held in London, 1851, as are suitable and practicable; and having always taken a great interest in the Arts and Manufactures, and believing that the introduction of this Exposition to the view of our citizens would eminently promote the progress of the United States, foster a taste for Art, and be the means of displaying, side by side, the products of the Old and the New World: the undersigned, Governor of the State of New York, is free to say, the project meets with his full and entire approval, and that he will be happy to be considered one of the number who will look with great interest to its accomplishment—recommending to all manufacturers at home and abroad of articles intended for the Great Fair in London to make such arrangements with Mr. Smith as they shall deem proper and right in a mercantile sense to be made.

"And moreover, the undersigned would express his full and unqualified belief that such an Exposition in the City of New York would be attended with great benefit, not only to the community, but with eminent success in every point of view.

"HAMILTON FISH."

THE ART-JOURNAL ILLUSTRATED CATALOGUE OF THE EXHIBITION OF 1851.

WE have to announce our intention of reporting very fully the Exhibition of 1851, in the ART-JOURNAL. For this purpose we design to issue Three Supplementary Parts for the months of May, June, and July; each Part to consist of at least Fifty-two pages, to contain between 250 and 300 Engravings on Wood.

This Exhibition will be of the deepest interest to every civilised nation of the world. It will be a display of the best productions of manufactured Art, contributed by all the nations of Europe, by the several states of America, and by the numerous countries and colonies attached to the British crown. It will, therefore, supply suggestions for improvements to all orders and classes of manufacturers and artisans; and operate as a great school of Art, in which its true principles are to be studied and taught.

It is, therefore, above all things essential that the Exhibition should be properly reported; mere descriptive matter could not do this—so as to be useful for practical purposes, the only way by which the collection can be effectually represented is by a series of engravings so extensive as to embrace all the leading objects it contains.

THE ART-JOURNAL will be naturally looked to, to achieve this object: we are now actively making such arrangements as will enable us to answer the expectations and meet the wishes of our subscribers, not only at home but abroad.

It cannot be presumptuous in us to say that our facilities for working out this plan are peculiar; the great circulation of our Journal justifies a large expenditure: we have established relations with nearly all the leading manufacturers of Great Britain; they have confidence in our executing the task with fidelity: the artists who will co-operate with us are at our hand; experience will point out to us the articles from which engravings ought to be made as most suggestive as well as most attractive; and all contributors to the Exhibition will be aware not only of our resources, but that, from the character and circulation of our Journal, it will become an "authority" upon the subjects of which it treats.

We have already held communications, personal or by correspondence, with a large proportion of the English manufacturers who will be contributors; and before the time for action approaches, we shall have had intercourse with all those whose productions we are likely to desire to describe and engrave; and we are about to visit the Continent, with a view to arrange for similar co-operation.

When this notice is in the hands of our readers we shall be en route to the various cities and towns of Germany, visiting Munich, Vienna, Prague, Dresden, Berlin, Leipsic, Hanover, Amsterdam, and all intermediate places where information is to be obtained. Subsequently we shall arrange to visit Brussels, and the various districts of Belgium famous for manufactures; and at the close of the year our visits will be to Paris, Lyons, St. Etienne, and the other manufacturing cities of France.

We shall arrange with the principal manufacturers of the Continent concerning the principal objects they design to contribute.

The engravings will be executed and published in the ART-JOURNAL without cost to the manufacturer. It will only be necessary that the Manufacturer supplies the Editor with drawings of the principal objects he designs to exhibit, together with such information concerning his establishment as it may benefit him to communicate: but it is essential that these drawings be received at the earliest possible period, in order that they may be in all respects worthily executed and carefully printed.

When these illustrated Reports have been issued with the ART-JOURNAL, they will be collected into a Volume, which will contain, probably, more than a Thousand Engravings, and become—as a catalogue of its most beautiful and valuable contents, a permanent record of the Exhibition, and a key to the most meritorious Manufactures of all parts of the world.

A DICTIONARY OF TERMS IN ART.

CINQUE CENTO (*Ital.*) This generic term, which is a mere abbreviation for *five hundred*, is used to designate the style of Art which arose in Italy shortly after the year 1500, and therefore strictly the Art of the sixteenth century. Its characteristics are, a sensuous development of Art as the highest aim of the Artist, and an illustration of subjects drawn from classical mythology and history.

COBALT BLUE. This beautiful pigment is a compound of Alumina and Phosphate of Cobalt. It was discovered in 1802 by the French chemist Thénard. There is no reason to doubt its durability, although, when imperfectly prepared, it is subject to change.* **COBALT** is the colouring matter of **SMALTS**.†

COBALT GREEN (*RINMANN'S GREEN*, *GRÜN ZINNOBER, Germ.*) A preparation of Cobalt, the green colour of which is due to the presence of iron: it works well both in oil and water.

COCK. This bird is regarded as the emblem of watchfulness and vigilance; and from a very early period its image was placed on the summit of church crosses. A Cock, in the act of crowing, is introduced among the emblems of our Lord's passion, in allusion to the sin of St. Peter.

COLOGNE EARTH. A bituminous earth of a violet-brown hue, transparent and durable in water-colour painting.

COLOUR. The type of Colour is found in the *prismatic spectrum* or the *rainbow*. In which we discover that a ray of white light is capable of being decomposed into three *primitive* colours—RED, BLUE, and YELLOW; these, by their mixture, produce three other colours, which are termed *secondary*; thus, the union of Red with Blue yields, when in varied proportions, the different hues of Purple and Violet; Red, mixed with Yellow, yields Orange; Yellow, with Blue, produces Green. Every hue in nature is a compound of two or more of the primitive colours in various proportions. GREYS and BROWNS are compounds of all three of the primary colours in unequal proportions. BLACK results from a mixture of Blue, Red, and Yellow, of equal intensity and in equal proportions. Of material colours (pigments) there is but one (**ULTRAMARINE**) that approaches the purity of the type in the Spectrum—all the others are more or less impure; thus we cannot obtain a pure Red pigment, since all are more or less alloyed with Blue or Yellow. If we could obtain a Red and a Yellow of the same purity and transparency as Ultramarine, we should need no other pigments for our palette, since, by judicious mixture, they would yield every tint in nature.—LOCAL COLOURS are those peculiar to each individual object, and serve to distinguish them from each other.—COMPLEMENTARY COLOURS are composed of the opposites of any given Colour. If this Colour is a *primitive*, such as BLUE, the *complementary* colour is composed of the other two primitive colours, viz., Red and Yellow, or Orange; the complementary colour to any *secondary* is the other primitive colour; thus the complementary to green (composed of Blue and Yellow), is Red, and so on, for the remainder.—HARMONY OF COLOURS results from an equal distribution of the three primary colours, either pure, or compounded with each other, as Greys and Browns.—CONTRAST OF COLOUR is either simple or compound. Each of the primitive colours forms a *contrast* to the other two; thus Blue is contrasted by Yellow and by Red—either of these forms a simple contrast to Blue; but by mixing Yellow and Red together, we produce Orange, which is a *Compound Contrast*, consequently Orange, the *Complementary Colour*, is the most powerful contrast that can be made to BLUE. Colours are regarded as warm or cold, positive or negative; thus Blue is a *cold*, and Orange a *warm*, colour. Red, neither warm nor cold. All warm colours are contrasts to cold colours.‡—SYMBOLIC COLOURS. Colours had the same signification amongst all nations of remotest antiquity. Colour was evidently the first mode of transmitting thought and preserving memory; to each Colour appertained a religious or political idea. The history of Symbolic Colours testifies to a triple origin marked by the three epochs in the history of religion—the Divine, the Consecrated, and the Profane. The

first regulated the costume of Aaron and the Levites, the rites of worship, &c. Religion gave birth to the Arts. It was to ornament temples that sculpture and painting were first introduced, whence arose the *Consecrated language*.* The *Profane* language of colours was a degradation from the Divine and Consecrated languages.†

COLORIST. A painter whose works are remarkable for beauty of colour. Titian, Correggio, Paul Veronese, Rubens, Vandyk, are in the first rank of Colorists. The Venetian and the Flemish Schools have supplied the greatest number of Colorists, as well as the best; always excepting Correggio, the founder of the Lombard School, who is by many regarded equal to Titian. Colour being, as well as Design, an essential part of a Picture, every Colorist is, at the same time, more or less a draughtsman. But experience shows, and theory furnishes good reasons for believing, that these two qualities, which many artists possess together in a moderate degree, are rarely found in an eminent degree, united in the same individual, and still less in the same picture.

COLUMBA, St. This saint is represented with a crown upon her head, and standing on a pile of burning wood, an angel by her side; sometimes she holds a sword. According to the legend, the angel is said to have extinguished the flames with his wings, whereupon she was beheaded by order of the Emperor Aurelian, at Cordova, A.D. 273. The idea that she was of royal blood appears to have arisen from the crown, which, on the contrary, refers to her being a martyr.

COMB. A well-known instrument for separating and adjusting the hair. That it was employed by the ancients for the former purpose is evidenced by those found at Pompeii and in Egyptian tombs. It does not appear that the hair was fastened by Combs; they are not found in the remains of Ancient Art; the Acus, or Bodkin, was used for that purpose.

CONNOISSEUR (*Fr.*) The CONNOISSEUR is 'one who knows,' as opposed to the DILETTANT, who only 'thinks that he knows.' These two distinctions are often confounded; hence the latter, being the most numerous and dogmatic, hold the sway in what is popularly considered to be CRITICISM in Art, much to the prejudice of artists and of Art itself. The Connoisseur is the true friend of Art; he judges of works from their intrinsic excellence, regardless of the influence or bias of popular names upon the indiscriminating crowd. He is prompt to recognise, seek out, and foster Genius in its early struggles and obscurity, and help it to occupy that position too frequently usurped by the pretender, who, pampering the imperfect or perverted taste of the crowd, obtains an ephemeral reputation at the expense of future neglect. The qualities necessary to constitute a CONNOISSEUR are—a natural feeling for Art, a keen perception, and a sound judgment; by study and observation he has become familiar with the techniques of art, the manner and method of various schools and masters. He has no prejudices or predilections; hence he is impartial. He can appreciate defects as well as merits, and distinguish an original from a copy. The *retouchers* and *repainters* are his abomination. Painters are seldom or never good connoisseurs.

CONSTANT WHITE, PERMANENT WHITE. A pigment prepared from the sulphate of barytes, useful in water-colour painting, possessing great body. It is very poisonous.

COPAIBA, COPAIVA. A kind of turpentine or oleo-resin, of an amber colour, obtained from the West Indies and Brasil. Being destitute of oxygen, it readily attracts it from the atmosphere, and dries into an excellent varnish, for which purpose it is sometimes used, as well as for a VEHICLE.

COPAL. A hard resin, the product of a tree growing in India and Africa, used in making Varnishes; it is of a tawny yellow colour, transparent, and vitreous, without taste or smell, and is nearly as hard as AMBER. The Copal Varnish, employed in painting from a very early period, is the resin dissolved in boiling linseed oil: turpentine will dissolve this resin, though with difficulty. Copal Varnish, as well as Amber Varnish, has

* The large glass windows of Christian churches, like the paintings of Egypt, have a double signification—the apparent and the hidden; the one is for the uninitiated, the other applies itself to the mystic crows. The theocratic era lasts to the Renaissance. At this epoch symbolic expression is extinct; the divine language of colours is forgotten; painting becomes an art, and is no longer a science.

† The aristocratic era commences. Symbolism, banished from the church, takes refuge at court; disdained by painting, it is found again in heraldry.

‡ This subject is simply and ingeniously illustrated in PORTAL'S *Essay on Symbolic Colours*. Translated by Inman. London, 1845. Weale.

been extensively employed as a VEHICLE in Oil Painting.*

COPE. An ecclesiastical vestment, like a cloak (which it originally was, and used to protect the wearer from the inclemency of the weather), worn in processions, at vespers, during the celebration of mass, by some of the assistant clergy, at benediction, consecration, and other ecclesiastical functions. Its form is an exact semicircle, without



sleeves, but furnished with a hood, and is fastened across the breast with a MORSE or clasp. COPEs were ornamented with embroidery and jewels, (APPARELLS), wrought with elaborate splendour, at a very early period. In the thirteenth century they became the most costly and magnificent of all the ecclesiastical vestments.†

CORAL. A marine zoophyte, which, when removed from the water, becomes as hard as a stone. It is of a fine red colour, and will take a fine polish. It is much used for small ornaments, but is not so susceptible of a high rank in gem-sculpture, as many precious stones.

CORIUM. Leathern body armour, cut into scale form, occasionally worn by the Roman soldiers. A specimen is here given from Trajan's Column.

CORN. Ears of corn are the attribute of Ceres, and also of Dike (Goddess of Justice) and Juno Martialis, who is represented on a coin of Trajanianus Gallus with some ears of corn in the right hand. They were also the symbol of the Year. The harvest month, September, was represented by a maiden holding EARS OF CORN, and Ceres wore a wreath of them or carried them in her hand, as did also the Roman divinity *Bonus Eventus*. The Ears of Corn were also used as a symbol of tillage, fruitfulness, culture and prosperity, and we find on the reverse of a silver coin of Metapontis, an ear of barley, with a field-mouse beside it; the barley alludes to the sacrifice of golden ears at Delphi, and the mouse to Apollo Smithios.

CORONA. A crown or circlet suspended from the roof or vaulting of churches, to hold tapers, lighted on solemn occasions, the number of which is regulated according to the solemnity of the festival. Sometimes they are formed of triple circles, arranged pyramidically.

COSTUME. The study of Costume requires, on the part of the artist, the observance of propriety in regard to the person or object represented; an intimate knowledge of countries, their history, manners and customs, arts, and natural productions; the vestments peculiar to each class; their physiognomy, complexion, their ornaments, arms, furniture, &c. All should be conformable to the scene of action and historical period. Many of the old masters, and not a few of the modern, have committed some very glaring improprieties in their Costume; we may instance Paul Veronese, while, on the contrary, Nicolas Poussin is remarkable for



* See ART-JOURNAL, Sept., 1849.

† The quality of this pigment varies in the hands of different makers, some being tinged with a red hue, forming a violet colour. The finest specimens we have met with, approaching in purity of hue to Ultramarine, were prepared by M. Edouard, Rue Neuf Breda, No. 6, Paris, a most conscientious and trustworthy manufacturer of artist's pigments.

‡ The practical investigation of this subject is nowhere so usefully explained as in HENDERSTON'S *Art of Painting Restored*. London, 1849. D. Bogue.

* See *Materials for a History of Oil-Painting* by C. L. EASTLAKE. THEOPHILUS, *Arts of the Middle Ages*, by Hendrie. MRS. MERRIFIELD'S *Ancient Practice of Oil Painting*, &c.

† See FUGER'S *Glossary of Ecclesiastical Ornament and Costume*. Our illustration is copied from Rubens's famous picture of St. Ignatius Loyola, the founder of the Order of Jesuits, which picture is now in Warwick Castle. It very clearly exhibits the form and decoration of the Cope.

his accuracy in this respect. The observance of correct Costume is a great merit in an artist, at the same time, it must be subservient to pictorial effect. The subject does not meet with that earnest attention from artists that its importance demands. We have made **COSTUME** a special feature in this **DICTIONARY**, and have endeavoured to refer the reader to the best authorities on the subject. We subjoin the titles of a few of the books most valuable for the reference of the artist.*

COUNTER PROOF, CONTRA PROOF. In engraving, is an impression yielded by a newly-printed proof of a copperplate, for the purpose of rigorously inspecting the state of the plate. The **PROOF** is the Reverse of the Plate, but the **COUNTER-PROOF** shows every thing the same way.

COWL (CUCULLUS, Lat.) The hoods which protect both head and neck from the cold. St. Basil and St. Anthony commanded their monks to wear them, and latterly they have come into use by travellers, sailors, and huntsmen.

CRAYONS (CHALKS, Fr., PASSELSTIFTE, Ger.) Cylinders of soft clay, white or coloured with various pigments, used for delineating objects upon paper, which are usually termed *Chalk Drawings*.

CREST. A device placed upon a wreath, and originally surmounting the knightly helmet. It is now placed over family arms, and has sometimes a punning allusion, as in our engraving, the Moor's head being the crest of the Moore family.

CROSS-BOW. This ancient weapon, a great improvement on the wooden long-bow, was brought to Europe by the Crusaders. It was made of steel, with a peculiar handle, and the string was stretched by means of a small wheel called a *gaffe*. The bolts or arrow were generally shod with iron, and were either round, angular, or pointed. Burning



materials were also discharged from the Bow, in order to set fire to buildings and machines of war. Those Bows made wholly of iron were called **BALLISTERS**.† The share which Art had in the **CROSS-BOWS** of the middle ages may be seen by a glance into the Armouries. The most artistic specimen is the bow which Charles V. used for his amusement. It was inlaid with ivory carved by Albert Durer.

CREWETTS. Small vessels of glass or metal, used at the Altar to hold the wine and water intended for consecration.

CRIMSON. The colour known by this name is Red, reduced to a deep tone by the presence of Blue.

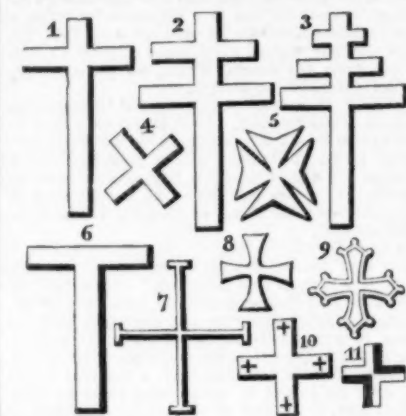
CROCKETTS. Enrichments modelled generally from Vegetable productions, such as Vine or other leaves, but sometimes Animals and Images are introduced, employed in Gothic architecture to decorate the angles of various parts of ecclesiastical edifices, such as spires, pinnacles, mullions of windows, &c. The forms are infinite, almost every kind of leaf or flower being employed for this purpose, generally with some pointed reference to local circumstances; thus, at Westminster we find a succession of roses and pomegranates; at Magdalen College Chapel, lilies. They only appear in pyramidal and curved lines, never in horizontal.

CROSS. The Cross occupies a very important place in Christian Art. It is the sole and universal symbol of our Redemption, and of the person of our Saviour; he is symbolised under this form, as he is also under that of the **FISH**, the **LION**, or the **LAMB**. The Cross is either historic or symbolic, real or ideal; in the one it is a gibbet, in the



other an attribute of glory. There are four species of Cross. 1. The cross without a summit, in the form of a T; this is the Egyptian cross, the cross of the Old Testament. Many ancient churches, especially the Basilicas of Constantine, St. Peter and St. Paul at Rome, are, in their ground-plan, nearly of this form. 2. The cross with summit; it has four branches; this is the true cross, the cross of Jesus and of the Evangelist. This form of cross is divided into two principal types, which also partake of many varieties: they are known as the Greek, and the Latin cross; the first is adopted by the Greek and Oriental Christians, the second by the Christians of the West. The **GREEK CROSS** is composed of four equal parts, the breadth being equal to the length.* In the **LATIN CROSS**, the foot is longer than the summit or the arms. The Greek Cross is an *ideal cross*; the Latin Cross resembles the real cross upon which Jesus suffered. 3. The Cross with two cross-pieces and summit. 4. The Cross with summit and three cross-pieces.† When the Cross retains its simple form, and is not loaded with attributes or ornaments, we must distinguish the **CROSS OF THE PASSION** from the **CROSS OF THE RESURRECTION**. The **CROSS OF THE PASSION** is a real cross, the gibbet upon which Christ suffered. This is the

cross in common use in our churches; it is employed by painters and sculptors; and which, in Catholic countries, meets us at every turn, by the roadside, in the street, chapels, and cathedrals. It is also called the **TRIUMPHAL CROSS**. The **CROSS OF THE RESURRECTION** is the symbol of the true Cross; it is that put into the hands of Christ in representations of his resurrection. It is a Lance, the staff of which terminates in a Cross instead of a Pike; it carries a Flag or Banner upon which is depicted a Cross, which is suspended from the point of intersection of the arms. It is the cross held by the Paschal Lamb; it is that carried at the head of religious processions. It is not a tree, like the *Cross of the Passion*, but a staff; the first is the *Cross of Suffering*, the other is the *Cross of Victory*; they are of the same general form, but the latter is spiritualised, it is the **GIBBET** transfigured.‡ There are many other Crosses which are purely emblematic, some of which have been adopted in heraldry, to which names, characteristic of their nature and forms, have been given. And it is somewhat remarkable that all those used in blazonry are Greek and not Latin, being brought from the East at the time of the Crusades.§ The full consideration of this interesting subject would fill a large volume. We must refer our readers to the interesting work of M. Didron, *Iconographie Chrétiennne, Histoire de Dieu*. 4to, Paris, 1843.



CROWN, CORONA (Lat.) An ornament of various forms and materials worn round the head; and by the ancients sometimes round the neck; by kings and others as emblems of authority; and as

* The **MALTESE CROSS** and the **CROSS OF JERUSALEM**, are varieties of the Greek Cross.

† These varieties of the Cross must be regarded as somewhat fantastic, yet they were adopted by the Church. The **TRIPLE CROSS** was carried only before the Pope; the **DOUBLE CROSS** was appropriated to Cardinals and Archbishops, while the **SIMPLE CROSS** was left to the Bishops.

‡ The *Cross of St. John the Baptist* is nearly identical with this, but it has not the Cross depicted on the Banner.

§ See *Glossary of Heraldry*. 8vo, Oxford, 1847. The crosses used by the Church may be classed conveniently as follows:—

- | | |
|--------------------------|---------------------------------|
| 1. Altar Crosses. | 6. Marking Crosses. |
| 2. Processional. | 7. Pectoral Crosses. |
| 3. Rods on lofts. | 8. Spire Crosses. |
| 4. Reliquary Crosses. | 9. Crosses pendant over Altars. |
| 5. Consecration Crosses. | |

See *POIR's Glossary of Ecclesiastical Ornament and Costume*.

a mark of honour for civil, military, and naval achievements. Nine specimens of Crowns are enumerated in Heraldry:—1. The Oriental Crown; 2. The Triumphal or Imperial Crown; 3. The Diadem; 4. The Obsidional Crown; 5. The Civic Crown (this is the Crown in which Cybele is represented); 6. The Crown Vallary; 7. The Mural Crown; 8. The Naval Crown; 9. The Crown Celestial.—In Christian Art, the Crown, from the earliest times, is either an attribute or an emblem. It has been employed as an emblem of victory, and hence became the especial symbol of the glory of martyrdom. Its form varied at different periods; in early pictures it is simply a wreath of palm or



myrtle, afterwards it became a coronet of gold and jewels. Generally, the female martyrs only wear the symbolical Crown of glory on their heads. Martyrs of the opposite sex bear it in their hands, or it is carried by an angel. Sometimes, as in St. Catherine and St. Ursula, the Crown is both the symbol of martyrdom, and their attribute as royal princesses. The Virgin, as 'Queen of Heaven,' wears a Crown.*

CROZIER. A Staff surmounted by a Cross, borne before an archbishop. It is about five feet long, hollow, and generally made of tin, gilt and ornamented. It is often confounded with the **PASTORAL STAFF** of a bishop, which is quite dissimilar, being made in the form of a Crook. The

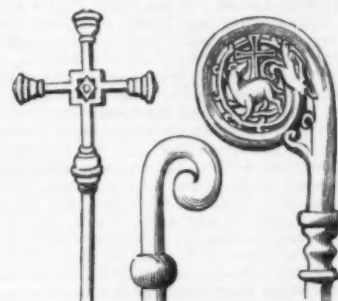


Fig. 1. Fig. 2. Fig. 3.

early **CROZIER**s were exceedingly simple, terminated only by a floriated Cross.† The **BYZANTINE CROZIER** has at the top either a knob or a Cross, which is sometimes in the form of a T, with curved serpents on both sides. It is also found in the Latin church among the old bishops.‡

CRUCIFIX (CRUCIFIXUS, Lat.) The representation of the Saviour on the Cross, but especially that plastic one seen on the altars of Catholic churches, in the centre of which it stands, overtopping the tapers, and only removed at the elevation of the Host. Its intention was to lead the mind back to the Cross, which was set up on the altar or in some convenient spot. It was first

* No. 1, in our cut, represents the Laurel Crown of ancient Rome, from Montfaucon. No. 2, the Mural Crown worn by Cybele, as given by Caylus. Fig. 3, the Radiated Crown of its ordinary form, from a coin of Gordian. No. 4, the square Saxon Crown, as delineated in a MS. of the period, in the Cottonian collection (Tiberius, C. 6). No. 5, the Crown of Edgar, from his grant to Winchester, A.D. 966 (Vespasian, A. 8). No. 6, the Crown of William the Imperial Conqueror, from one of his coins. No. 7, the Imperial Crown of Germany. No. 8, that worn by Charlemagne.

† In *SHAW'S Dresses and Decorations*, vol. I., an archbishop is figured with a Crozier of simple but beautiful design.

‡ Fig. 1 represents the Crozier held by Archbishop Waldeby, A.D. 1367, in his effigy at Westminster. Fig. 2 is of very early date, in the Cathedral, Durham; Fig. 3 in the Museum, Newcastle: both are pastoral staffs.

* *HOPE'S Costume of the Ancients*. Two vols. 8vo. *FAIRHOLT'S Costume in England*. 8vo. 600 woodcuts. *HERBES' Costumes Français*. Folio. *FERRARIO, Il Costume Antico e Moderno*. 4to. *HUPFER, Costume du Moyen Age Chrétien*. 4to. *Cosmubuch für Künstler*. 4to. *POIR's Glossary of Ecclesiastical Ornament and Costume*. 4to.

† Two Popes forbade the use of the Crossbow; it was most in favour in the time of Richard Coeur de Lion and Philip Augustus of France. It was used as a weapon of war in the fourteenth and fifteenth centuries, when a great part of the infantry of an army consisted of cross-bowmen, or archers; those of Genoa and Venice were particularly famous, and were often hired by foreign powers.

known in the time of Constantine, and takes the place of the real CRUCIFIX in the Eastern church. The latter was not common till the end of the eighth century. The Greek church never publicly accepted it, although it appears in the quarrel about images, but used the simple CROSS. It was not general in the Latin church until the Carolingian era. From the *disciplina arcani* and the early prohibition of IMAGES by the Synod of Elvira (305), an early use of the Crucifix may be supposed, as it referred immediately to the first Christian dogma. At first the simple Cross was sufficient—*crux immissa* or *capitata* +; *crux decussata* X; and *crux commissa* T—the Lamb standing under a blood-red Cross. The addition of the Saviour's bust at the head or foot of the Cross while the Lamb lay in the centre, was the next step towards the CRUCIFIX; and afterwards Christ himself was represented clothed, his hand raised in prayer, but not yet nailed. At last he appeared fastened to the Cross by four nails (seldom by three), and on the older Crucifixes alive, with open eyes; on the



later ones (from the tenth to the eleventh century), sometimes dead. Christ was often clad in a robe, having the regal crown on his head; more recently the figure wore only a cloth round the loins, and the crown of thorns.* This representation was continued, and the CRUCIFIX regarded as an indispensable attribute of churches and altars. The number of them increased, as they were particular objects of veneration; and large ones of wood or stone were placed at the entrances of the church. The ALTAR CRUCIFIX was generally of gold or silver, adorned with pearls or precious stones.

CUIRASS. The covering of plate-armour used for protecting the body from the waist upwards.

CUIR-BOULLI (Fr.) Boiled leather. Frequently mentioned by mediæval writers. It consisted of leather adapted to various purposes, both of defence and ornament, by the process of boiling.† It has lately been revived under the name of *impresed leather*, and brought to a high degree of perfection.

CUSTODIA. The shrine or receptacle for the Host in Spanish churches. They are frequently constructed of gold and of silver, upon which all the riches of the goldsmith's art were lavished.

CYATHUS (Gr.) A single-handed drinking-cup, probably used as a ladle. It is often met with



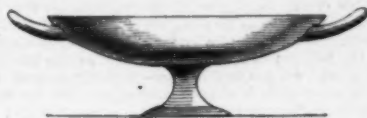
on painted vases in the hands of Bacchus; but the

* Later artists, such as Schinkel of Berlin, have enveloped the Saviour in drapery, leaving the body in its customary position; he has also added the angel by the side, by which addition these crucifixes intended in the spirit of Christian Aesthetics for Protestant churches, become mere symbolic representations of Christian ideas. The unpleasant sight of the nailed feet is avoided by their resting free and unbound on the globe, so that only the arms are fastened by nails to the cross. We are now too much accustomed to the naked figure to allow of the innovation of representing Christ after the old custom; we may also question, whether the great simplicity of the

vessel peculiarly sacred to that divinity is the two-handled cup, CANTHARUS.

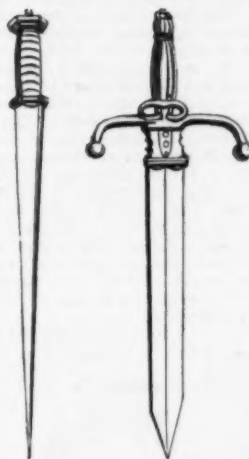
CYCLAS. A large robe of thin texture, with a border embroidered with gold, worn by the Roman women. It was worn in the same manner as the PALLIUM.

CYLIX, CYMBRIUM. A two-handed drinking-cup, made of earthenware and of the precious



metals. Numerous specimens have been found at Pompeii and Etruria.

DAGGER. A weapon of various sizes, two edged and pointed, similar in appearance to a sword, but smaller.*



DAGUERREOTYPE. An ingenious invention, named after the originator, M. Daguerre, the inventor also of the Diorama. The process consisted of exposing silver plates to the vapour of Iodine; these were then placed in the CAMERA OBSCURA, and after sufficient exposure, the light acted upon the iodised surface of the plates, which were then exposed to the vapour of Mercury, by which the latent image was developed. The iodine was then washed off by a solution of Salts of Soda, (the Hyposulphite or the Sulphate) by which further action of the light was stayed, and the image on the plate rendered permanent. Such was the state of the discovery when first made known; many improvements were suggested, which resulted in the CALOTYPE and the TALBOTYPE, full details of which have appeared in this Journal.†

DAIS. A Canopy or covering. When the Ciboria fell into disuse, the altars were protected by a Canopy of cloth of gold or silk suspended over it. These Canopies were sometimes composed of wood, painted and gilt. The raised step at the upper end of the great dining-halls has been termed DAIS, from being the place of dignity, over which a canopy of state or DAIS was suspended.‡

DALMATIC, DALMATICA. The vestment worn by the Deacon at mass; it resembles the PLANETA worn by the priest, cut straight, with open sleeves hanging over the upper part of the arm. It has not the large cross stripes of the Planeta, but two narrow stripes of colour or lace, having between them two gold tassels. The deacon's Dalmatica is larger than that worn by the bishop over the TUNICA or TUNICELLA. It is not made of linen, but of the same heavy silken fabric as the PLANETA,

original crucifix had not more effect; since the restoration of Art the baggish sorrowful character of the figure has disappeared, and artists have represented the Ideal of human beauty in the form as a token of the concealed Godhead.

† The shield of Edward, the Black Prince, at Canterbury, is a veritable specimen of *Cuir-boulli*, the Cuir-puly of Chaucer.

* The cut exhibits two daggers from the armoury at Goodrich Court. The first is of the time of Edward III.; the second, which has the more modern improvement of a guard for the hand, is of Italian workmanship, of the latter end of the fifteenth century.

† See SWELLING'S *History and Practice of Photography*. 12mo, New York, 1850.

‡ FUGIN'S *Glossary of Ecclesiastical Ornament and Costume*.

STOLA, MANIPULUS, and MITRA. The TUNICA



of the sub-deacons is exactly like the DALMATICA.*

DAMARA, or DAMMAR RESIN. This resin is the produce of a tree growing in the Indian Archipelago and New Zealand, and is employed in making a valuable Varnish, when dissolved in Turpentine or Alcohol. There are several varieties of Dammar Resin, one, as hard as Amber and Copal. The soft kind usually met with in commerce is completely soluble in cold Turpentine. It is a valuable substitute for MASTIC.

DAMASK. A fabric of silk, linen, wool, also partly or wholly of cotton, woven with large patterns of trees, fruits, animals, landscapes, &c., and one of the most costly productions of the loom. It consists throughout of a body of five or eight shanks, the pattern being of a different nature to the ground. Damask weaving first attained perfection at Damascus, whence this large-patterned fabric derives its name. We find the art flourishing in the mediæval times of Art at Bruges, and other places in Flanders; attempts were also made in Germany and France.

DAMASKEENING. This term, derived from the Syrian Damascus, so renowned in Art, designates the different kinds of steel ornamentation. The first is the many-coloured watered Damascus blades; the second kind consists in etching slight ornaments on polished steel-ware; the third is the inlaying of steel or iron with gold and silver, as was done with sabres, armour, pistol-locks, and gun-barrels. The designs were deeply engraved, or chased in the metal, and the lines filled with gold or silver wire, driven in by the hammer, and fastened firmly. This art was brought to great perfection by the French artist Corbinet, in the reign of Henry IV.

DANCE OF DEATH. This edifying subject is very frequently met with in ancient buildings, stained glass, and in the decorations of manuscripts, &c. The best known is that by Hans Holbein. It is frequently found in the margins of early printed books. One, from the press of Simon Vostre, in 1602, has a most interesting series, beautifully designed and executed. The earliest representation of this impressive subject dates from the fourth century; but it was rapidly multiplied, and introduced into many English and Continental churches.†

DECOLLATION. A term in frequent use, synonymous with beheading, and used in reference to the decapitation of St. John the Baptist, St. Cecilia, &c.

DECORATION. The ornamental parts in an edifice, comprising the Columns, Pilasters, Friezes, Bas-reliefs, Cornices, Festoons, Niches, Statues, &c., and which form the decorations of the façade of a palace or temple; and the Gilding, Arabesques, Paintings, Panellings, Carvings, the Draperies, &c., which compose the decoration of an interior. The discoveries at Pompeii have furnished some

* "The Dalmatic is, in its signification, a robe of dignity, and therefore appropriated to the Diaconate, as being the first hierarchical order; it is distinguished from the Tunica, by the greater length and amplitude of its proportions."—See FUGIN'S *Glossary of Ecclesiastical Ornament and Costume*. The most ancient form of Dalmatic is exhibited in our cut, copied from an early Christian writing.

† The most celebrated in this country was painted round the cloister of Old St. Paul's, in the reign of Henry VI. at the expense of Jenkyn, a carpenter and citizen of London. It is described as having been executed after one in the Cemetery of the Holy Innocents at Paris. There were also painted DANCES OF DEATH, at Amiens, Basle, Dresden, Lucerne, Minden, Dresden, &c. At Rouen, in the cemetery of St. Maclou, is a Dance of Death sculptured in relief on the pillars of the great cloister which surmounted the inclosure.

very beautiful interior decoration, quite classical in taste.*

DESIGN. The Art of Illusion. A design is a figure traced in outline, without relief being expressed by light and shade. Also, a Sketch in water-colour, in which the Chiaroscuro is expressed by Indian Ink, Sepia, or Bistre; or a sketch in which the object represented is clothed in its proper colours. DESIGN is sometimes used synonymously with SKETCH, STUDY, to indicate the first composition for a picture, &c.; here it embodies all the inventive genius of the artist—INVENTION, COMPOSITION, COLOURING, &c., and is preliminary to the execution of the work on the chosen scale.

DETACHED. When figures stand out from the background and from each other in a natural manner, so as to show that there is space and atmosphere between, we say they appear detached.

DEVICE. A motto, emblem, or other mark by which the nobility and gentry were distinguished at tournaments.

DIADEM. The frontlet worn by the kings and princes of antiquity, and also by their wives. It was made of silk, wool, or yarn; narrow, but wider in the centre of the forehead, and generally white. Those of the Egyptian gods and kings are adorned with the emblem of the sacred serpent. The



Bacchic Diadem, or *Credemnon*, which the Indian Bacchus wore, consisted of a folded band encircling the forehead and temples, and fastened behind with hanging ends.† With the Persians (Persians) the Diadem was wound round the Tiara, and was bluish white.‡ The Greeks presented a Diadem to every victor in the public games; and it was also an attribute of priests and priestesses. We find from Homer that the term Diadem was unknown in the early ages of Greece, *Stephane* being the name used in the "Iliad" for the ornament. The more recent Greek was *Stephanos* (wreath), and the still later equivalent *Koronis* (whence the Latin *Corona* and our word *CROWN*), was a garland of honour far more important than the DIADEM, and quite distinct from it in signification. We allude to the myrtle crown of the archons, senators, and public speakers, and to the wreaths of olive which were given to meritorious citizens, and which were afterwards exchanged for a golden circlet. The wreaths worn by the Grecian women were very splendid, varying from the simple garland of laurel worn at feasts, to a costly ornament, often, though improperly, termed a DIADEM. The real Diadem, like the sceptre, is a symbol of power, especially in the representation of Juno (Hera), who is thereby designated as the consort of the sovereign of the gods and men, and partaking of his power.¶

DILETTANT (*Ital.*) The DILETTANT is one who treats Art empirically, a lover of art who is not satisfied with looking and enjoying, but must needs criticise without a shadow of qualification for so important a function. We except the case of those born with a real talent for Art, but who are prevented by circumstances from receiving an artistic cultivation. The dilettant holds the same

* The Art of Decoration was for a long period after the Reformation almost entirely lost in this country. Taste was banished; caprice and fashion long usurped its place. Within a few years, however, a revival of former excellencies has taken place, though not nearly to the extent we could wish. Decorators still appear greatly at a loss for good models; we can refer them to Mr. GRUBER'S *Frescoes and Decorations of Italy*; Mr. WYATT'S *Geometrical Monies of the Middle Ages*; and especially the works of Professor ZAMP, whose volumes form together an almost inexhaustible storehouse of the most exquisite designs for the use of the decorator.

† One similar is represented above, as given in a Greco-Egyptian coin of Ptolemy XII. (B.C. 69).

‡ The early Roman Emperors did not wear this ornament, perhaps to avoid displeasing the people by reminding them of the hated kingly dignity. Diocletian was the first who wore it, and after the time of Constantine the Great, it was adorned with rows of precious stones or pearls. At last the caprices and ostentation of rulers were not satisfied with the diadem, and rich crowns were worn, and are still in use.

§ One of the most splendid of these, with the necklace and bracelet belonging to it, was lately found at Apollia; it surpasses all works of the kind hitherto discovered.

¶ In an old picture which a century ago was to be seen in the baths of Titus, and of which a coloured drawing is preserved in the Vatican library, Juno gives the diadem to Paris, promising him great power if he will declare her, the wife of Zeus, the most beautiful of all women. This diadem had at the back two strings for fastening it, and it is red like those worn by the victors in the games appointed by Aeneas.

relation to the artist, that the bungler does to the artisan, he takes hold of Art by the weak end; conscious that art is learned according to rules, he errs in treating its laws as mechanical when they are spiritual. He confounds Art with material; he regards neatness and finish, which are mechanical, as the highest excellences. Invention, composition, colouring, being spiritual, are invisible to him. Having no confidence in the application of his rules, he applies them empirically, and follows, as nearly as he can, the direction of popular taste.

While the aim and endeavour of the Artist is the highest in Art, the dilettant has no aim; he sees only what is beside him—nothing beyond. On this account he is always comparing; for the most part praises extravagantly, blames unskillfully; he is partial to the curiosities of Art, and regards its techniques as an arcana of tricks, and sleight of hand; he is ever searching for, and finding, the 'lost Medium' of the old masters; is curious in Megalops, considering that in them will be found a ready substitute for deep and patient study, and earnest feeling for Art. Wanting in a true idea of Art, he ever prefers the many and the indifferent or the rare and costly, to the choice and good. Many dilettants are collectors; they are fond, if possessed of the means, of raking together, their object being to possess, not to choose with understanding, and be content with a few good things. The dilettant does great injury to artists, by fostering the mechanical, rather than the spiritual, in Art, and by bringing them down to their own level. Yet, on the other hand, Dilettantism has its advantages; it prevents an entire want of cultivation, and as it is in some sort a necessary consequence of a general extension of Art, it may even be the cause of it. Under certain circumstances it may excite and develop a true artistic talent, and substitute a certain idea of Art, in place of entire ignorance, and extend it to where the artist would not be able to reach; though few artists can be connoisseurs, many are Dilettants. See GÖTTER'S *Essays on Art*.

DIOTA (HYDRIA, CALPIS, CROSSOS). Urns. A large full-bodied vessel, narrow at top, with a



foot and two handles (*diotos*), holding a certain measure, and carried on the head.*

DIPLOIS. In Grecian costume, a kind of



doubled cloak, which, when worn, was folded back in the manner shawls are usually worn (PALLIUM).

DIPTYCH (DIPTYCHA). Folding tablets used in later Roman times; they were made of ivory, beautifully carved, covered on the inner side with

* The word HYDRIA means a water-vessel; by DIOTA, a vessel with handles is designated, and under this term are also comprised all vessels with a narrow neck used for holding and carrying liquids. The Panathenaeic prize-vessels are mostly AMPHORA, but also HYDRIA and CALPIS. The Corinthian Hydria were double DIOTA, having two handles at the top, and a smaller one in the middle. The Attic prize for wrestlers was a DIOTA filled with oil.

wax, and used for letters of friendship. The letters were written inside these tablets, and on the outside were slight reliefs, making the specimens still extant not a little interesting in the history of Art. The whole class of DIPTYCHA, together with the TRIPTYCHA and PENTAPTYCHA, belong to the later Roman Empire, and are, therefore, curious as the last effort of Antique and also as remnants of



Early Christian Art; they are distinguished as *Consular*—those presented by the magistrates upon receiving that office; and *Ecclesiastical*. They were made of wood as well as of ivory, and some are extant of chased silver. The *Diptycha Consularia* bore the portraits of the Consuls, representations of the Games in the Circus and Scenes of Triumph, &c. The *Diptycha Ecclesiastica* are decorated with scenes from Biblical history. They were very common during the middle ages, and were often most exquisitely wrought.† (See TRIPTYCH).

THE VERNON GALLERY.

THE PORT OF LEGHORN.

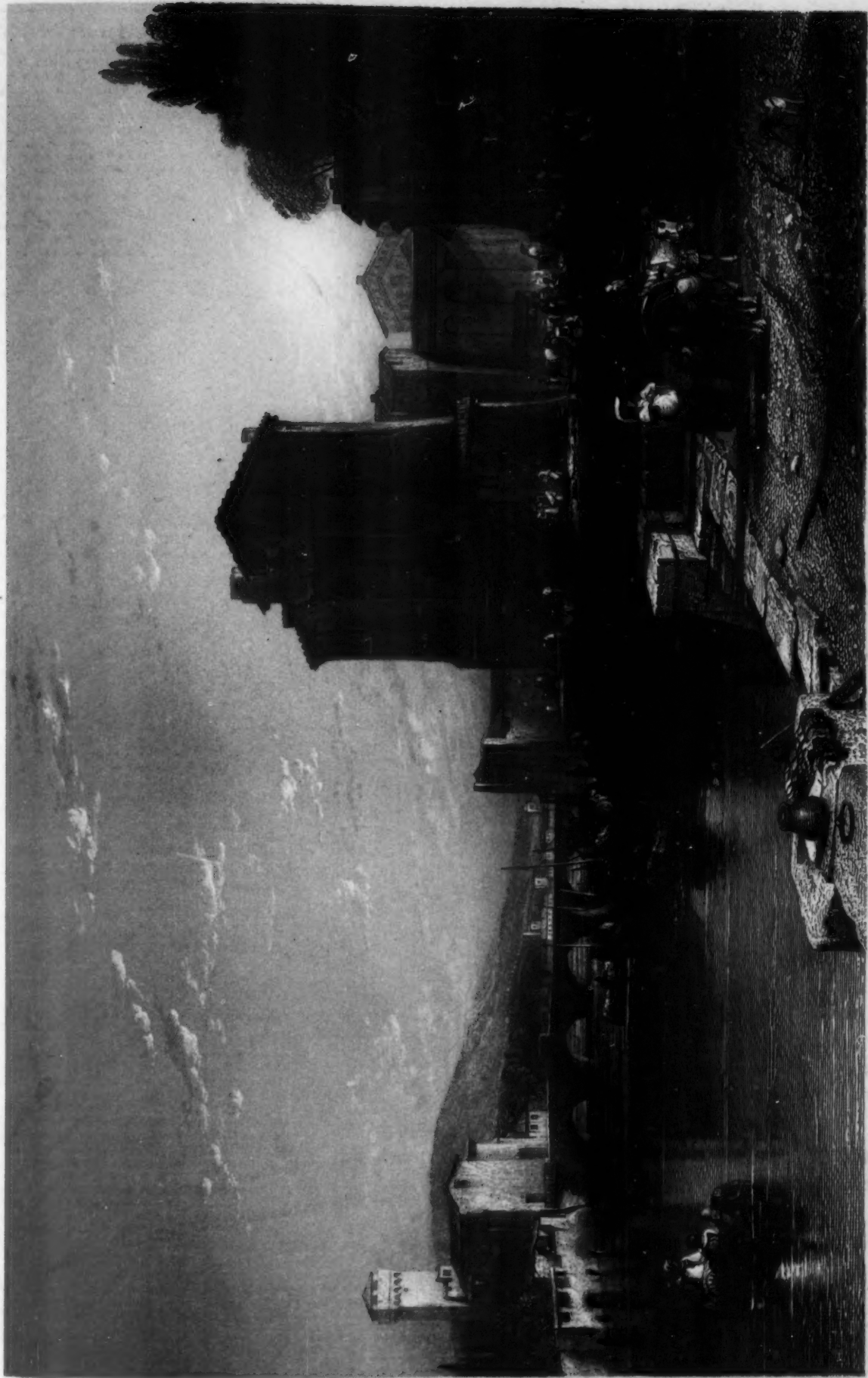
Painter, Sir A. W. Callcott, R.A. Engraver, J. C. Bentley. Size of the Picture, 5½ ft. 4 in. by 3 ft. 9½ in.

A REFERENCE to the dimensions of this picture, as given above, will inform the reader that it is a work of very considerable size, but the scene is such as fully justifies its representation on a large scale; and the combination of water with the classic architecture of Italy is precisely that character of material with which Callcott so ably dealt. The view is here taken under the effect of a warm sunny evening, but it is painted in sober tones, and with much delicacy, for even those parts left in deep shadows reflect the clear mellow tints of a southern atmosphere. There is little positive colour to be seen in the picture except in some of the figures, and even these are kept down so as not to disturb the general harmony.

Leghorn, a word which is an English corruption of Livorno, stands on the west coast of Italy, in the grand duchy of Tuscany. It is a seaport of considerable commercial business, but the view here presented shows very little of the maritime bustle actually prevailing in the town. That part which is seen in the picture is towards the north, and is termed the *Pisa Gate*, as the way leads to that city, from which it is distant about fourteen miles. Leghorn has little claim to classical antiquity; it was formerly regarded only as a part of the more important inland city of Pisa, but its commerce, in the course of a very few centuries, raised it to a higher position than the place to which it had been subordinate. This success was mainly attributable to the influence and patronage of the Medici family in the sixteenth century, the Florentines having purchased Livorno from the Genoese soon after Pisa had fallen in their hands. From that time to the present, except when Bonaparte invaded Italy, it has gradually increased in wealth and population; the latter, including the two suburbs, of which Callcott's view is one, is reckoned to consist of nearly one hundred thousand persons.

* The Consuls and Prætors were accustomed to greet their nearest friends on the day of their entrance into office with these tablets, on which their portraits were drawn.

† Figured in Willemin's *Monuments Français Inédits*, pl. 42. Besides those which are proper diptychs, and which may be classed among the sacred ornaments of the Church, were folding tablets of ivory or metal, with the representation of some sacred mysteries in relief. They vary considerably in size, but seldom exceed eight inches by four. Our engraving is copied from a very curious Diptych of the ninth century, published by Montfaucon, and contains sacred subjects as well as the Roman "Wolf and Twins," &c.



SIR A. CALVERT, R.A. PAINTER

J. C. BENTLEY, ENGRAVER

THE PORT OF LEGHORN.
FROM THE PICTURE IN THE VERNON GALLERY.

SIZE OF THE PICTURE
27.5 IN. BY 37.5 IN.

COPIES PUBLISHED FOR THE PROPRIETORS.

THE GOLDSMITHS' WORK OF M. MOREL.

For a very considerable time England has been excelled by France in the manufacture of jewellery, and it must be confessed that the best home productions in this branch are, for the most part, adaptations of Continental designs. Even in our boasted racing plate, upon which the best artists and the most approved goldsmiths are employed, we seldom evince that elegant feeling for design which France displays in works of infinitely less labour or importance. This fact is to be variously accounted for, but perhaps most conclusively on the following grounds:—In England it has been too much the fashion among the wealthy classes to award to intrinsic value the palm over artistic workmanship, or, in other words, to give the preference to a huge stone massively set, rather than to such a jewelled combination of excellent forms as might have emanated from the studio of Cellini. Again, in France, Art-instruction has been so much more widely diffused than in this country, that the inventive and creative faculties of our Continental neighbours have had better opportunities of expanding, thus rendering failures in composition far less frequent; to these may be added the fact that, from the cheapness of labour, metals and gems may be most easily prepared for the hand of the artist-workman, who can therefore expend upon an object of "orfèvrerie" double the amount of time that could be allowed him here. We endeavoured, as far as possible, to do justice to the large predominance of beautiful plate and jewellery brought together in the French Exposition, in our Report of the collection last year, and upon that occasion we gave a list, as far as possible, of the best manufacturers of Paris in these departments; to that list we must now make an addition by a series of engravings, which will, we think, be acceptable to all our readers.

M. Morel, a French manufacturer, originally goldsmith to His Majesty Louis Philippe and the Duke and Duchess of Orleans, has, since the abdication of his royal patron, settled in London, where he is carrying on a very extensive business among the nobility and gentry, and executing works of the highest order of merit. We believe his establishment is chiefly famed for its productions of jewellery, and particularly diamond settings, but we have also had the pleasure of seeing in M. Morel's rooms objects in gold and silver plate, calculated to reflect honour upon any manufacturer in any period of Art. Of the choice performances of this establishment we now offer to our readers a set of carefully executed illustrations from the pencil of Mr. W. Harry Rogers, and we believe they will not only prove interesting to most persons from their beauty and novelty, but by showing to the British manufacturer what the French are able to produce, will be really useful in explaining somewhat of the attitude which the art will assume in the great Exhibition of 1851.

For clearness and convenience we divide our review of the works of M. Morel into four sections, each represented by a separate page, viz., Goldsmith's work of purely ornamental character—Utilities in silver plate—Diamond settings—Enamelled jewellery. Had they been more suitable for the purposes of engraving, we might have included in the first section a superb centre for a dinner-service, richly modelled with subjects of boys, bacchanalian trophies, &c., united by ornament of Louis XV., and a mounted agate cup of richly enamelled gold in the style of the best part of the sixteenth century. The last named piece of Decorative Art is so pure in character and at the same time so elaborate, as to remind us only of some of the ancient crystal mountings preserved in the Salle des Bijoux at the Louvre, which enjoy a European reputation. Among other productions which English manufacturers seldom even attempt, are seal-handles, composed of full-length figures finished with the delicacy of a miniature, card-cases, souvenirs, tazzi, vases, clocks, and ewers, as eminent for their just "balance" of ornament as for the anatomical correctness of their figure details.

The style mostly employed by M. Morel, as the accompanying engravings will explain, is a species of compromise between the "Renaissance" and that of "Louis XIV."



The first engraving on the present page represents a magnificent silver tazza and cover made for one of the princes of Russia, and therefore surmounted by his armorial bearings and supporters. Its form is novel and exceedingly graceful, and the lightness of its handles goes far towards supplying an agreeable contrast with the surface arabesques upon the body.

Following this will be seen an irregularly shaped vase, upon which the style of ornamentation



tation partakes much of that universally adopted during the reign of Henri II. of France. The monster forming the handle, and the boys supporting a tablet are finished with much delicacy.

This page is dedicated to objects in plate of a useful character. The sugar-basin presents different features from the rest, being designed



rather with playfulness than severity. It is, nevertheless, very exquisite, and a considerable advance in form on the ordinarily manufactured



silver sugar-basins of the day. The set of which it forms a part was, we believe, intended for the Duchess of Orleans. The remaining utilities on



the page consist of coffee-pot, cream-ewer, bread-basket, and tea-urn, all selected from one service,

which is both beautiful and original, somewhat reminding us of those pieces of plate which were

executed in Venice in the seventeenth century, and were so largely imitated by the decorative



artists of France under Louis XIV. The masked and foliated handles, however, and quatrefoil plans of the bodies, bespeak the study of a purer school and attention to better principles.



The beauties and the capabilities of the diamond were a sealed book to our forefathers. These, consisting almost solely in the perfection of cutting and polishing, could not be developed

out of a solid stone, were it not that the various directions of the rays of light remove such an impression. In the settings both gold and silver are employed. The last subject on



by coarse workmanship, and the adoption of insufficient means for producing a fair surface. The few facets into which stones were formerly cut constituted another barrier against fully drawing out the brilliancy of the diamond.

this page is a brooch of the same character, but drawn of its actual size. The leaves of aquatic plants have supplied the materials for its composition. The remaining brooch consists partly



parently, so that they can in nearly every direction receive and admit the light, and thus possess themselves of a radiance they could not formerly present. The French jewellers have most successfully availed themselves of this valuable invention, and have learned to unite transparently-set diamonds with such minute wires of metal as to render the junctions scarcely perceptible. But, perhaps, no manufacturer has brought modern art and science so happily together in the fabrication of diamond ornaments, by uniting with the best means of securing dazzling effect, the most graceful combination of good form, as the gentleman whose establishment is now under consideration.

The whole of the engravings on the present page are representations of some of M. Morel's mounted diamonds. The "aigrette" at the top and its companion brooch, which is introduced at the foot of the first column, and will please most from its graceful distribution of forms, are considerably reduced from their original size. In design they consist of natural leaves and flowers arranged



Modern science has, however, given to the stone an equal position for beauty as for rarity, and, in comparatively recent times, a discovery has been made whereby diamonds may be set trans-

with something of Italian treatment. The diamonds are all set transparently, and so closely studded together that each individual leaf would have the appearance of being chiselled

of diamonds and partly of enamelled gold, and is extremely beautiful both in design and workmanship. It is impossible for anything to surpass the brilliancy of these graceful ornaments.

Our concluding page of illustrations of M. Morel's manufactory exhibits brooches and



brackets of less pretension, but perhaps of equal beauty and interest. They are all formed of gold, variously enamelled and set with gems.



The first brooch is profusely garnished with hanging pearls; the bells and leaves are enamelled green, and the cinquefoil in the centre is



of white enamel, studded in the centre with a pearl. The next brooch which, in point of de-

sign, forms a kind of knob, is of gold engraved and decorated with pearls, while its foliations

are elegantly enamelled with pale blue. The third brooch is more severe in treatment, and presents features which are altogether wanting in those already described. The field upon which the centre sprig is placed is of rich blue bordered with gold, the serrated leaf in the centre being white, relieved with pearls. These also appear in the border of laurel, the leaves of which are formed of green enamel. The brooch at the top of the next column is a beautiful example of interlaced design adapted to jewellery. It will be seen that the whole is an intricate arrangement of the stems of plants. These are all of gold, and the foliations which issue from them are the same with the under edges, enamelled green; a fine pearl, supported by two others, forms an agreeable centre. The three bracelets with which the page concludes are simply but beautifully designed. In the first, white and blue are the colours of the enamel introduced; the gold ground being first fashioned into scroll-work foliage, much after the style of design employed in this country under James I. Pearls, set as if growing from beneath leafage, add considerable life to the bracelet. The next bracelet is particularly unpretending, but has been composed with a great deal of judgment and knowledge of effect. The stalks and tendrils are of burnished gold; the two leaves are of blue enamel, upon which the centre stems formed of diamonds stand out in rich contrast of colour. The only other accessories are three pearls of a size rather above the average of such as are employed for similar purposes. Our last subject is a bracelet, the ornaments of which seem to have been taken from the leaves and branches of the vine; the leaves are enamelled, and the grapes represented by pearls; the principal stalk is of gold, having the surface grooved and knotted, as in nature. The art of enamelling, which our Continental neighbours have carried to so great perfection, we do not remember to have seen more successfully employed in modern times, than in the various objects of luxury or personal adornment brought into being by the good taste and able discrimination of M. Morel.

We really think that our own manufacturers ought to direct their attention more assiduously to the art of enamelling on metals, particularly on gold. There can be but little doubt that in this country it had, in Anglo-Saxon times, been carried to a very high degree of perfection, if we receive the testimony of such remains as the Alfred Jewel, the famous brooch in the possession of Mr. C. R. Smith, and the various other examples which are met with in public and private collections; and although in subsequent times the practice became almost the peculiar province of the French, who established manufactories at Limoges and Avignon, there can be no reason why the Englishman should not take advantage of the advancement of chemistry in the present century, to apply it with equal success to the working of the precious metals in colours.

M. M. Morel has certainly done wonders in

applying enamel decoration not only to such personal ornaments as are represented on this

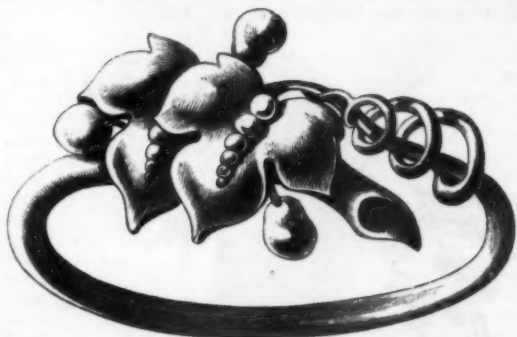


page, but also to works of a larger and more important character.

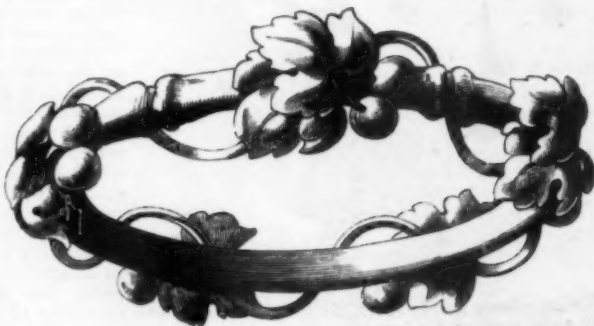
We understand that M. Morel's intention is to naturalise (so to speak) his establishment in England, and to graft on English industry the



resources which have made him famous in his own country. He already employs English workmen in his manufactory, and purposes gradually to increase their number; thus, by blending the undisputed qualities of the work-



men of both countries, to render a really important service to our own, and to give a vigorous impulse to the advancement of the arts of working precious metals in England. We are there-



fore advancing the interests of our own manufacturers by aiding M. Morel in his laudable design.

AN ACCOUNT OF SAMUEL COOPER, MINIATURE PAINTER TO CROMWELL AND TO CHARLES II.

ALSO NOTES AS TO THOSE PERSONS WHOM HIS
PICTURES REPRESENT.

"Mine eye doth his effigies witness
Most truly limn'd and living."

SHAKESPEARE.

SAMUEL COOPER has been the successful rival of Oliver, Petitot, Hilliard, and Zincke, in "the limner's art," and his miniatures are no less interesting to the lovers of Art than they are to persons well read in the history and memoirs of his day. They were painted at the most important period, and during the most romantic annals, of English history—the Commonwealth and the Restoration of the Stuarts to power. Although the latter event seems greatly to have affected the miniature painter—probably occupied with his daily work—neither poets nor painters seem much to have concerned themselves with revolutions or politics, with change of men or with change of measures. Dryden's "Ode to Charles II." follows his panegyric "Stanzas to the Memory of Oliver Cromwell;" and Waller's "Lines on the Death of the Protector" but precede his rejoicings at the King's Restoration. Cowley alone it was, who, amongst the poets of England, remained faithful and attached to the Royal cause.

Cooper was the favourite painter of the Cromwell family. He drew, or painted, most of the heroes of the Republic. Oliver Cromwell sat to him several times; so did Richard and Henry Cromwell, and Oliver's two sons-in-law, Ireton and Fleetwood, as well as others of the Cromwell connexion, whose miniatures are not now forthcoming; yet Cooper was immediately in favour, and patronised by Charles II., at the Restoration; and Evelyn notices this in his memoirs, "The First Coinage of Money:"—1661. "Being called into the King's closet, where Mr. Cooper, the King's limner, was engraving the King's face and head to make stamps by, for the new minted money now contriving."

Cooper was also employed by Louis XIV. He went to France and Holland, and on the Continent he was known by the name of the little Vandyke. It was a portrait of a person of the name of Swingfield that first brought him into notice at the French Court; for the Royal family he painted pictures of a larger size than ordinary; and his widow received a pension for her life from Louis. The King offered Cooper 150*l.* for his picture of "Oliver Cromwell," but Cooper would not sell it. The value of Cooper's miniatures, though excellent in Art, is much increased from their representing persons celebrated or historical in those stirring times of the Rebellion; and Pepys, in his precise manner, states the value in which they were held as works of great merit, during the life of the painter:—"Pepys's Diary," 1669. "My Wife sat to Cooper; he is a most admirable workman and good company."—"To Cooper's, where I spent the afternoon, seeing him make an end of my wife's picture, a most rare piece of work as to the painting. He hath 30*l.* for his work, and the crystal and gold case comes to 8*l.* 3*s.* 4*d.* more." Aubrey, the famous English Antiquary, author of the "Life of Hobbes," also writes in the same terms of commendation of Cooper's painting. Speaking of Sir William Petty, the philosopher and physician, he says, "about 1659, he (Hobbes) had his picture drawn by his friend and mine, Mr. Samuel Cooper (the Prince of Limners of his age), one of the likeliest that ever he drew."

This praise of Cooper is repeated as often as he is mentioned by Aubrey. The high estimation in which these miniatures are held renders it desirable that a catalogue should be made out of Cooper's numerous works, both to identify the persons they represent, and enable others to ascertain whose portraits they may have in their possession.

To begin with the old engravings, of which a complete collection has latterly been procured.

1. 'Samuel Cooper,' painted by himself. T. Chambers, sculptor.

1, 2. Samuel Cooper, born 1609, died 1672.

2. 'Samuel Cooper.' Engraved from the portrait at Strawberry Hill for Horace Walpole, in the book called "Anecdotes of Painters."

3. 'Oliver Cromwell, Lord Protector, 1653,' from a picture in the possession of Sir Thomas Frankland, engraved by Vertue.

4. 'Oliver Cromwell,' from another miniature engraved by Vertue in 1724.

5. 'Oliver Cromwell,' etched by Lamborn, from an original picture by Cooper at Sydney College, Cambridge.

6. 'Oliver Cromwell,' from a profile in the possession of the Duke of Devonshire.

7. 'General Ireton,' from a picture in the possession of David Polhill, Esq.

8. 'John Thurloe, Secretary to Oliver Cromwell,' from a picture in the possession of Lord James Cavendish.

9. 'Thomas Lord Fairfax,' from a picture in the possession of Brynn Fairfax, Esq.

10. 'Lord Fairfax,' Engraved by Worlidge, from a miniature in the possession of G. Scott, Esq.

11. 'John Thurloe,' Engraved by Golder. Published 1784.

12. 'John Thurloe,' Engraved by Cosmo Armstrong. Published 1821.

13. 'Fleetwood.' Without name or date. Engraved from a small miniature.

14. 'Mary Fairfax, Duchess of Buckingham,' Engraved from a miniature at Strawberry Hill, now Lord Northwick's, and published by Harding in 1798.

15. 'Richard Cromwell, Lord Protector,' from a miniature in the possession of Lord Orford, at Strawberry Hill. Engraved by Harding in 1792.

16. 'Richard Cromwell, Lord Protector,' from the same miniature. Engraved by Gardner. Published by Harding in 1797.

3, 4, 5, 6, Oliver Cromwell, born 1599, died 1658.

6, 7, 8, 9, are engraved by Houbraken of Amsterdam, and were published 1738—1742.

7. Ireton, the Parliamentary General, was the first husband of Cromwell's eldest daughter Bridget; she esteemed and admired him, but for her second husband, Fleetwood, showed a proportionate degree of contempt.

9, 10. Thomas, Lord Fairfax, was a noble author. Lord Orford, in his Royal and Noble Authors, treats his character with great contempt; he says, of this Parliamentary General, "one can easily believe his having been the tool of Cromwell when one sees by his own memoirs how little idea he had of what he had been about. . . . Of all his works the most remarkable were some verses that he wrote on the horse whereon Charles II. rode to his coronation, which had been bred and presented to the king by his lordship."

8, 11, 12. John Thurloe or Thurloe, as it is often spelled, was educated a lawyer; he became Secretary of State under Cromwell's government, and was continued in his office under Richard Cromwell. He made an offer of his services to Charles II., at the Restoration, who declined accepting of them; accused of high treason, he was arrested in May 1660, but being released, he retired to Great Milton in Oxfordshire, and was often solicited by Charles to return to office. He died 1668; he was a man of moderation in politics and of an amiable character in private life.

His collection of state papers is in seven volumes folio.

13. Fleetwood, Lord Deputy of Ireland, the son-in-law of Cromwell, having married the widow of Ireton, Bridget Cromwell.

On the death of the Protector, Fleetwood joined in inducing Richard Cromwell to abdicate.

14. This lady was a great heiress and a good kind of woman, but without beauty; yet with a good countenance, as her portrait denotes, and very short and fat. She was the only child of the republican General Fairfax, and became the wife of George Villiers, the second Duke of Buckingham.

"Her witty and eccentric husband, who was all mankind's epitome, could assume any character he pleased, and may have loved her in her turn; she never opposed his humour or interfered with his course of life." Lord Orford describes her husband as one who alike ridiculed his wife, his presbyterian father-in-law, Fairfax, the witty king, and the solemn Chancellor Clarendon, but who could charm them all when he had a mind to do so.

15, 16. Cromwell's eldest son, Richard, was known by the name of the peaceable man; his character early in life came out as one opposed to violence and bloodshed. His father writes to a friend—"I hope he (Richard) may be serious; the

times require it." Again, as to answering his father's letters, Oliver Cromwell writes—"As for my son Dick, knowing his idleness, I do not much expect it from him." Richard was of a humane disposition, one made for private life, fond of hospitality, not objecting to a gay town existence, and much attached to his lady, Mrs. Dorothy Cromwell, who was distinguished for her purity of morals, as well as for her graceful manners. Richard was nearly crushed to death when he was elected Chancellor of the University of Oxford, which appears to have taken place in London, as it was occasioned by the fall of the stairs of the Banqueting House at Whitehall, upon which Secretary Thurloe writes in the language of the Presbyterian. "This has been a great affliction to his Highness and family; . . . if a sparrow fall not to the ground without the providence of God, much less do such things fall upon a person of his quality, by chance." Richard was a Colonel in the army, and took his seat as one of the lords in the Upper House by Oliver Cromwell's desire. He was far from being the timid imbecile creature as thought by some of his party; on the contrary, he saw the end of all things sooner than others.

17. Henry Cromwell, second son to Oliver Cromwell was Lieutenant of Ireland, and died in 1674.

18. This print is one of great beauty and rarity.

19. The history of James II. is too well known to insert here.

20, 21. For the history of Prince Rupert, see Lodge. He was entrusted by Charles I. with the command of some of the armies in the civil war; being his nephew, a son of his sister Elizabeth, Queen of Bohemia. He was fond of the arts and sciences, of chemistry, and the first who, in England, engraved in mezzotinto.

22. Waller was born 1625, educated at Eton and Cambridge, and was in Parliament; he died in 1687. In his discourse Waller was agreeable; his wit was much admired, and his speeches were listened to with great attention. Though courted as a man of the world, he was, in other respects, says Clarendon, of an abject temper, without courage to support him in any virtuous undertaking, and of the most insinuating flattery.

23. Cowley, born in 1618, educated at Westminster and Cambridge. The noble independence of his conduct displeased the republicans, and he was ejected from the University. He was a friend of Lord Falkland, and managed the correspondence between the royalists and the king, living for ten or twelve years on the Continent. He died in 1667, and is buried in Westminster Abbey, near Chaucer and Spenser. See Johnson's "Lives of the Poets," for further particulars.

24. Milton, born 1608, died 1674, for particulars of his life, see Johnson and other Lives of this great Poet.

Sir Joshua Reynolds believed in the authenticity of this portrait, so beautifully engraved by C. Watson. Along with it, he possessed another miniature, by Cooper, of Cromwell, and bequeathed them both to Mason the Poet, and to R. Bursee, junior. He observes, "This picture is admirably painted, and with such a character of nature, that I am perfectly sure it was a striking likeness. I have now a different idea of the countenance of Milton, which cannot be got from any of the pictures I have seen."

Beneath the Portrait is engraved, in an oval form, the following. "This picture belonged to Deborah Milton, who was her father's amanuensis; at her death it was sold to Sir William Davenant's family. It was painted by Mr. Samuel Cooper, who was painter to Oliver Cromwell at the time that Milton was Latin secretary to the Protector, the Painter and Poet were of the same age.

25. 'Henry Rich, Earl of Holland.' Engraved by Godefroy.

26. 'William, second Duke of Hamilton,' from a pencil drawing by Cooper, in the possession of the publisher, Woodburn, 1815.

27. 'William, second Duke of Hamilton.' Engraved by Stow, from a miniature in the possession of William Smith, of Chelsea. Published 1814.

28. 'Charles Stuart, Duke of Richmond.' Engraved from a miniature at Strawberry Hill. Published by Harding, 1796.

29. 'George Monck, Duke of Albemarle,' from a miniature at Strawberry Hill. Published by Harding, 1798.

30. 'Thomas Wriothesley, Earl of Southampton, Lord High Treasurer of England.' Engraved by Harding, after the miniature at Strawberry Hill.

31. 'Rachel Wriothesley, Lady Russell.' A round small miniature, as a widow, without inscription.

32. 'Rachel Wriothesley, Lady Russell,' as a widow. Engraved by Scriven, from a miniature at Woburn.

33. 'Lady Russell.' Introduced in Lodge's "Portraits;" in some editions of the book it is given as the work of Cooper, in others as that of another artist.

Milton was born in 1608 and died in 1671, Cooper was born in 1609 and died in 1672. They were companions and friends till death parted them. Several encouragers and lovers of the fine arts, at that time wanted this picture, particularly Lord Dorset, John Somers, Esq., Sir Robert Howard, Dryden, Atterbury, Dr. Oldbuck, and Sir John Denham.

Under the above writing, inscribed beneath the engraving, is as follows: "The above is a facsimile of the manuscript on the back of the picture which appears to have been written some time before the year 1693, when Mr. Somers was knighted, and afterwards created Baron Evesham, which brings it to within nineteen years after Milton's death. The writer was mistaken in supposing Deborah Milton to be dead at that time, she lived till 1727, but in indigence and obscurity, married to a weaver in Spitalfields. I have only to add that Cooper appears to have exerted his utmost abilities on his friend's picture, and that Miss Watson has shown equal excellence in this specimen of her art. The likeness to the original picture which is in my possession, is preserved with the utmost exactness. J. Reynolds."

25. The Earl of Holland was known as ambassador, in early life, at Paris, by the name of Lord Kensington. For the circumstances of the curious life of this fickle nobleman, see "Lodge's Memoirs," and "Clarendon's History." He was beheaded in Palace Yard, on March 9, 1649.

26, 27. William, Duke of Hamilton, whose life may be found treated at length in "Lodge," was the friend of Charles I., and killed at the Battle of Worcester, in 1651.

28. Charles Stuart, Duke of Richmond and Lennox, was the last duke of his family; at his death his fortune and hereditary honours devolving on his nearest relation, Charles II., as his next heir male. He was sent ambassador extraordinary to Denmark in 1672, and died that same year at Elsinore. He was the husband of "La Belle Stuart," of the court of Charles II. This lady survived him thirty years, passing her old age at Lennox House, in Scotland, now the seat of the Blantyre family; where, it was said, "the great beauty that set the world on fire divided her time between cats and cards."

29. Monck, Duke of Albemarle, died in January, 1760, in the sixty-second year of his age.

30. Thomas Wriothesley, Earl of Southampton, was the second son of the friend and patron of Shakespeare, Lord Southampton; see the excellent character given of him in "Lodge," which accords entirely with the expression of the miniature and engraving, more than with Sir Peter Lely's portrait, engraved for "Lodge;" he was three times married, and died at Southampton House, in Bloomsbury Square, 1667, and is buried at Titchfield. He has been painted by Vandyke also; "like another Sully, he was placed at the head of the Treasury after the ravages of war, and in that office he was what his friend Lord Clarendon was in the High Court of Chancery."

31, 32, 33. His eldest daughter, Rachel, by his first wife, Madame De Rouvigny, a private lady, was the wife of the great Lord Russell, and the numerous memoirs of this great lady detail her heroism and her wisdom.

34. 'Sir Edward Harley, Knight of the Bath, 1660, of Brampton Bryan Castle in the County of Hereford.' Engraved by Vertue, 1749.

35. 'Thomas Hobbes at the age of 76,' having a Latin inscription round the portrait. Engraved by Faithorne.

36. 'Anthony Ashley Cooper, Earl of Shaftesbury, Lord Chancellor, 1672.' Engraved by Baron 1744.

37. 'Thomas Lord Clifford of Chudleigh, Lord High Treasurer of England.' Engraved by Scriven in 1819.

38. 'Robert Lilburne.' Engraved by Caroline Watson, published by Wilkinson, 1807.

39. 'William Lenthall, Speaker of the House of Commons.' Engraved by R. Cooper.

40. 'Endymion Porter.' Published by Woodburn. From a miniature in the possession of Lady Sutton, 1810.

41. 'Jemima, Countess of Sandwich.' Published by Woodburn, 1813.

42. 'Duchess of Portsmouth.' Engraved by Scriven, published by Millar and Carpenter in 1810.

43. 'Eleanor Gwyne.' Published by Woodburn, engraved by Richard Earlom, and inscribed "Actress and Mistress to Charles II."

44. 'A Miniature.' Engraved by William Sharpe for "Paradise Lost," published 1802, and thought to be a portrait of Milton, but representing Noah Brydges, the writing-master.

The following miniatures by Samuel Cooper

34. Sir Edward Harley was the father of Queen Anne's minister, Harley, Earl of Oxford. See "Peerage."

35. Thomas Hobbes: of this picture, by Cooper, Pepys says, "he drew Mr. Hobb's picture as like as art could afford, and one of the best pieces that ever he did, which His Majesty upon his return bought of him, and conceived as one of his greatest rarities at Whitehall." Hobbes was born in 1588, and lived in perpetual activity of mind for ninety-one years. He was a decided Episcopalian, he was both the friend and tutor of William Cavendish, Duke of Devonshire, in 1647; mathematical tutor to the Prince of Wales; and amongst his personal friends he counted Lord Bacon and Ben Jonson. The above is a beautifully engraved print.

36. Lord Shaftesbury's bust on his monument was taken from a painting by Cooper. This is a fine engraving of that curious character, so celebrated for wit and abilities; his history, too long for insertion, may be found at length given in Walpole's "Royal and Noble Authors," third volume.

37. For the history and character of Lord Clifford, see Lodge's "Memoirs of Illustrious Persons," he was born in 1630, and died in 1673. He was a friend of Evelyn's, who names him often. To form a judgment of a portrait from an engraving, this appears Cooper's finest work; it is a remarkable countenance of a very remarkable man, in his life and character. Sir Peter Lely's representation of him appears very inferior to Cooper's. It was the last of Cooper's works, painted the year of his death, 1672. Under the engraving, is inscribed, "This picture belonged to Anne Clifford, his lordship's grand-daughter, who married George Carey, Esq., of Tor Abbey, Devonshire, and descended in the family until 1819, when it was presented to John Gage, Esq., of Lincoln's Inn, to whom this plate is respectfully dedicated, and superbly engraved, by Scriven that same year."

38. Under the engraving of the miniature is as follows, "Robert Lilburne, heir of the ancient family of Lilburne, of Thickley Pancherdon in the Bishoprick of Durham, in the Grand Rebellion Colonel of Horse, Major-General of the North of England, Commander-in-Chief in Scotland, and one of the Regicides; born 1613, died a prisoner in St. Nicolas Island, Plymouth, August, 1665. From an original picture in the possession of Mr. R. Graves. N.B.—He was elder brother of the famous John Lilburne." The miniature now belongs to Mr. F. Graves, of Pall Mall.

39. Lenthall was born in 1591, died 1663.

40. Endymion Porter accompanied Charles and the Duke of Buckingham in their expedition to Spain.

41. Lady Sandwich was a daughter of Lord Crewes.

42. Louise de Querouille, Duchess of Portsmouth. See Mrs. Jameson's "Court of Charles II.," for the account of this French lady's power in England.

43. See the same work.

44. is Noah Bridges, the writing-master.

were collected by Horace Walpole, and sold at Strawberry Hill in the spring of 1842:—

1. 'Lady Heydon.'
2. 'Richard Cromwell.'
3. 'Lord Loudon, Chancellor of Scotland.'
4. 'Mrs. Lucy Waters,' the mother of the Duke of Monmouth.'
5. 'Waller, the Poet.'
6. 'George, Lord Digby.'
7. 'George Monck, Duke of Albemarle.'
8. 'Thomas Wriothesley, Earl of Southampton.'

9. 'Lady Anne Watson.'
10. 'Lady Bellasis.'
11. 'A Lady of the time of Charles I.'
12. 'Samuel Cooper,' painted by himself.
13. 'Mary Fairfax, Duchess of Buckingham.'
14. 'Lady Penelope Compton.'
15. 'Charles Stuart, Duke of Richmond and Lennox.'

16 & 17. Two copies, from Cooper, one representing Oliver Cromwell, the other the Duke of Lauderdale.

Of miniatures dispersed in various collections, the following are ascertained as Cooper's works:

18. 'Sir William Petty,' philosopher, antiquary, and physician.
19. 'Cowley the Poet.'
20. 'Archbishop Sheldon.'
21. 'Lucasia's Portrait.'
22. 'Mrs. Pepys.'
23. 'Lord Rich,' eldest son of Henry Rich, Earl of Holland.
24. 'The Duchess of Somerset.'
25. 'Thomas Howard, Earl of Arundel,' copied by Cooper, from the Vandyke in the possession of the Duke of Sutherland.

26. 'Eleanor Gwyne and her two Sons.' Besides this numerous list of ascertained pictures, Lord Orford states that in his day large collections existed in Queen Caroline's closet at Kensington; that there were also miniatures of Cooper's at Blenheim, Castle Howard, Burleigh Castle, Donnington, at the Duke of Buccleuch's, and at the Duke of Northumberland's.

Horace Walpole's account of Cooper being concisely written and particularly well expressed, is here inserted.

6. George Lord Digby, afterwards second Earl of Bristol, is thus described in the "Royal and Noble Authors:—" "A singular person, whose life was one contradiction. He wrote against Popery, and embraced it. He was a zealous officer of the Court, and a sacrifice for it. Was conscientiously converted in the midst of his prosecution of Lord Strafford, and was most unconscientiously a prosecutor of Lord Clarendon. With great parts he always hurt himself and his friends; with romantic bravery he was always an unsuccessful commander. He spoke for the Test Act, though a Roman Catholic, and addicted himself to astrology on the birthday of true philosophy." Lord Digby's history is given at full length in "Lodge."

9. Lady Anne Watson was a daughter of the Earl of Strafford.

10. Susan Armine, Lady Bellasis, one of King Charles's beauties.

14. Lady Penelope Compton, a daughter of the Earl of Northampton, and the wife of Sir Edward Nicholls, Secretary of State.

20. Gilbert Sheldon, successor to Juxon in the see of London, and in 1667 succeeded Lord Clarendon as Chancellor of Oxford. In 1663 he was promoted to the primacy, but became so obnoxious at court, in consequence of his advice to Charles II. to put away Barbara Villiers, Lady Castlemaine, that he retired to Croydon, where he died, 1667, aged near 80. His munificence and charitable donations were very great, and of his liberality the theatre at Oxford is a noble monument.

23. Lord Rich, son of the Earl of Holland. His mother was a great heiress, the daughter of Sir John Cope, of Kensington, whom the interest of Buckingham procured as a wife for the Earl of Holland, by which he became possessor of what is now Holland House, afterwards purchased by Sir Stephen Fox.

24. The miniature of the Duchess of Somerset was set in a silver case, and at one time made part of Mr. Beckford's collection. There were two Duchesses of Somerset in Cooper's time; one was Frances, the second wife and widow of the Duke of Somerset, better known as Mr. Seymour, whose first wife was the Lady Arabella Stuart. The other was Sarah, Duchess of Somerset, well known as a foundress of alms-houses, and a benefactress to colleges.

"Samuel Cooper owed great part of his merit to the works of Vandyke, and yet may be called an original genius, as he was the first who gave the strength and freedom of oil to miniature. Oliver's works are touched and retouched with such careful fidelity, that you cannot help perceiving that they are nature in the abstract. Cooper's are so bold that they seem perfect nature, only of a less standard. Magnify the former, they are still diminutively contrived; if a glass could expand Cooper's pictures to the size of Vandyke's, they would seem to have been painted for that proportion.* If his portrait of Cromwell could be so enlarged, I don't know but Vandyke would be less great by the comparison. To make it fairly, Vandyke must not be measured by his most admired piece, Cardinal Bentivoglio; the quick fineness of eye in a florid Italian writer was not a subject equal to the Protector, but it would be an amusing trial to balance Cooper's 'Oliver Cromwell' and Vandyke's 'Lord Strafford'; to trace the lineaments of equal ambition, equal intrepidity, equal art, equal presumption, and to compare the skill of the masters in representing—the one, exalted to the height of his hopes, yet perplexed with a command he could scarce hold, did not dare to relinquish, and yet dared to exert;—the other, dashed in his career, willing to avoid the precipice, searching all the recipes of so great a soul to break his fall, and yet ready to mount the scaffold with more dignity than the other ascended a throne. This parallel is not a picture drawn; if the artists had worked in competition, they could not have approached nigher to the points of view in which I have traced the character of their heroes.

"Cooper, with so much merit, had two defects; his skill was confined to a mere head, his drawing even of the neck and shoulders so incorrect and untoward, that it seems to account for the number of his works unfinished. It looks as if he were sensible how small a way his talent extended; this very poverty accounts for the other, his want of grace, a signal deficiency in a painter of portraits, yet how seldom possessed!

"Bounded as their province is to a few tame attitudes, how grace atones for want of action. Cooper, content like his countrymen with the good sense of truth, neglected to make truth engaging. Grace in painting seems peculiar to Italy. The Flemings and the French ran into opposite extremes. The first never approach the line, the latter exceed it, and catch at most but at a lesser species of it—the genteel, which if I were to define I should call familiar grace, as grace seems an amiable degree of majesty. Cooper's women, like his model, Vandyke's, are seldom very handsome. It is Lely alone that excuses the gallantries of Charles II. He painted an apology for that Asiatic court!

"The anecdotes of Cooper's life are few, nor does it signify; his works are his history. He was born in 1609, and instructed with his brother Alexander by their uncle Hoskins, who was jealous of him, and whom he soon surpassed. The variety of tints that he introduced, the clearness of his carnations and loose management of hair exceed his uncle, though in the last, Hoskins had great merit too.

"Cooper died in London, May 5, 1672, at the age of sixty-three, and was buried in St. Pancras Church, where there is a monument to him with a Latin inscription."

Cooper had skill in music and played well on the lute; he had attained proficiency in crayons, and as it would appear practised them for likenesses, from which he finished his miniatures. They are described by Norgate much as Sir Thomas Lawrence's sketches for his oil pictures:—

"But those crayons made by the gentill Mr. Cooper, with black and white chalk upon a coloured paper, are for lightness, neatness, and roundness, *abbastanza da far maravigliare ogni acollissimo ingegno.*"

Mr. Pope's mother was sister of Cooper's wife. At the sale at Strawberry Hill in 1842 a drawing

* In the Master's house at Sydney College, Cambridge, is a limning by Cooper, which was given in 1765 by Mr. Hollis. It was probably taken from the life for a miniature.

by Cooper was sold, representing Pope's father as he lay dead in his bed.

Almost every painter has had verses addressed to him by the poets, his contemporaries.

"Poets are limners of another kind,
To copy out ideas in the mind;
Words are the paint by which their thoughts are shown,
And Nature is their object to be drawn."

Vandyke had lines addressed to him by Waller, as Lely had by Cowley; Kneller and his works were lauded to the skies by both Pope and Addison; Mrs. Anne Killigrew, the lady artist of the days of Evelyn and Pepys, had an ode written by Dryden, lamenting her untimely death; and Cooper had verses addressed to him by "the matchless Orinda," the name by which Mrs. Katherine Philips was known. She and her friend, Mrs. Anne Killigrew, both died of the small-pox.

"Heaven by the same disease—
—did both translate.
As equal were their souls,
So equal was their fate."—DRYDEN.

Mrs. Katherine Philips had the reputation of being the greatest poetess England could boast at the time of her death, which happened in 1664. She had verses addressed to her by Cowley, and she could glory in possessing the friendship of Jeremy Taylor. Her poetry is quaint and old-fashioned, and the editions of her works are rare and scarce. Her lines to Cooper may terminate this account of his works.

TO MR. SAMUEL COOPER,

HAVING TAKEN LUCASIA'S PICTURE, GIVEN DEC. 14, 1662.

If noble things can noble thoughts infuse,
Your art might even in me create a Muse,
And what you did inspire you would excuse.

But if it such a miracle could do,
That Muse would not return you half your due,
Since 'twould my thanks, but not the praise pursue.

To praise your art is then itself more hard,
Nor would it the endeavour much regard,
Since it and Virtue are thine own reward.

A pencil from an angel newly caught,
And colours in the morning's bosom sought,
Would make no picture if by you not wrought.

But done by you, it does no more admit
Of an encomium from the highest wit,
Than that another hand should equal it.

Yet whilst you with creating power dye,
Command the very spirit of the eye,
And then reward it with eternity;

Whilst your each touch does life to air convey,
Fetch the soul out like overcoming day,
And I my friend repeated here survey;

I by a passive way may do you right,
Wearing in what none ever could unite,
Your panegyric and my own delight.

ART IN AMERICA.

MONUMENTS TO WASHINGTON.—Our transatlantic brethren have cherished the notion of erecting a national monument to their great Patriot, from the close of the War of the Revolution until the present day. It was first proposed in Congress in 1783, when an equestrian statue was named, which was afterwards altered into a "marble monument," but various causes occasioned its postponement; and although different States took measures to construct their monuments, or to express, in some other way, according to their means, their gratitude and respect for Washington; no great national commemoration was undertaken until a committee was organised in 1833 for that purpose, to be effected by voluntary subscriptions, which went slowly on until 1848, when the President of the United States set apart a suitable piece of ground for its erection, near the Potomac River, on the ground selected by Washington for public use, when he laid out the city. The design prepared embraces the idea of a grand circular colonnaded building, two hundred and fifty feet in diameter, and one hundred feet high, and standing on a raised terrace, from which springs an obelisk five hundred feet in height, the shaft measuring seventy feet at the base; the corner stone of the obelisk was laid on the 1st of

July, 1849. It is proposed that statues of great men fill the Pantheon, and a tomb in the centre be prepared for the remains of Washington, should it be approved of. Meanwhile an opposition to the erection of this monument has arisen, and a memorial signed by the artists of Boston presented to the Senate, in which it is denounced as "so contemptible in point of taste that its erection will be a disgrace to the country." It is proposed that each State of the Union should send a block of stone to aid in its construction. A block of gold bearing quartz is the contribution of the Californian State; it has been procured from the Mariposa diggings near Fremont's mines, and weighs about 125 lbs. The gold it is estimated to contain is about eighty dollars worth. We understand that the circular colonnaded substructure has been abandoned, and all the funds are to be appropriated to the completion of the obelisk alone. The inartistic nature of such an erection is commented upon by an American writer, who says with much truth that "they are of slight importance as works of Art, while they are at the same time so solidly built, that they prevent the erection of more suitable monuments."

At the end of the last year the Governor of Virginia offered a premium of 500 dollars for the best design for a monument to Washington, in his native province; and that submitted by Mr. Crawford was approved of. It is proposed to be constructed of Virginian marble, the base of the monument to be adorned with five statues of the most distinguished men of Virginia, and an emblematic figure of the State; an equestrian statue of Washington to occupy the central summit, which is not intended to be a classic travestie of the General; for, with the best judgment, Mr. Crawford says, "I propose to follow strictly the dress worn by the personages during their public duties, and to make them, in every sense of the term, 'full length portraits.'" A national work by a national artist treated in a true spirit cannot fail to do honour to the State, if well and properly conducted, as this promises to be.

AMERICAN ART-UNION.—Since the year 1849, when this Institution was founded for the purposes of promoting the Fine Arts in the United States, the committee have done their work well, and honourably contributed to the diffusion of a due knowledge and appreciation of the works of mind which elevate a people. We question whether America can have better friends than those who assiduously cultivate the spread of artistic tastes over the length and breadth of the land. So great a country as America, physically and morally, should have a National Art and Literature as great. We are glad to read the cheering account of success with which the committee greet the members. Beginning with few subscribers, and consequently with limited means, it has now nearly 19,000 members, a considerable increase over the London Art-Union. During the eleven years of its progress more than 200,000 dollars have been expended on American Art, and it has created both works and purchasers; its direct patronage being far exceeded by that which, indirectly, has been called into existence by its means; inasmuch as many artists, who greatly depended on the society, now find employment enough in satisfying the wants of private purchasers, called into the market by the increase of taste. "Our association is for our country, the mother of Art-Union," says the President in his eloquent address; it is an honour to be proud of, and we sincerely hope it may be "the fruitful parent" of many others. The establishment of a permanent picture-gallery for the exhibition of the best works cannot fail to be greatly useful to art and artists. A new feature for 1851 is proposed, in the issue of a series of five smaller finished engravings, in addition to the large print after Lealie's picture of "Anne Page, Slender, and Shallow." These five engravings are to be executed by the best American engravers, and are intended as records of the genius of five of the most distinguished American painters, Cole, Durand, Leutze, Edmonds, and Woodville. This forms the commencement of a gallery of American Art, and will extend to America in general a knowledge of artists, "whose works might otherwise be hidden from the eyes of all but a select few in the parlours of private mansions."

THE WESTERN ART-UNION.—The proceedings of this body during the last year were reported in the Melodæan Hall of the City of Cincinnati, from which we gather the good prospects which they hold forth for the encouragement of American talent. In the purchase of pictures and statuary for distribution among prize-holders, they have endeavoured to give all classes of artists a fair chance of sale; they also engrave yearly a picture by an American artist for the members' use, as in the London Art-Union; and here we think the

managers have a right to complain, inasmuch as they desire annually to engrave a work of this class, and say, "in the three years of our existence there has not been one picture painted and offered to the society for this purpose." It is a noble thing to record a nation's greatness, and this might be done by a body like the present if aided by native artists. They have also the wish to engrave portraits of their great men; these are all moves in the right direction. A picture-gallery has been formed which is the permanent property of the society; it is increased by donations and purchases, and is always open free to all subscribers and their families, in addition to the other advantages they enjoy as members. In this gallery, artists, whether members or not, may be accommodated with a place, and many pictures and statues are lent to increase its attractions. The liberal and proper spirit evinced in the government of the society merits the encouragement of all who wish well to America. During the three years of its existence it has distributed amongst its members 196 oil-paintings, 50 casts from the bust of Egeria by Baker, and 2497 prints; all this cannot have been done without great moral good to the country over which they have been spread.

PHILADELPHIA ART-UNION.—This body has recently received an act of incorporation from the legislature of Pennsylvania, and is progressing favourably. Huntington's picture of "Mercy's Dream" is engraving by Mr. Ritchie of that city; and is to be followed by its pendant, "Christiana and her Children," to be executed by Andrews of Boston. The result of both is expected to be most gratifying.

NEW ENGLAND ART-UNION.—A society bearing this name has at length been organised with Mr. Everett as president, and one of Allston's pictures is spoken of as the work to be engraved for the first year's subscribers.

NEW JERSEY ART-UNION.—At the commencement of the present year this new society was founded at Newark, Mr. A. Coles as president. The managers propose to open a free gallery in that city, and to distribute paintings by lot, but not to engrave plates at present.

AMERICAN COINS.—The bulletin of the American Art-Union for May contains some good remarks on the coin of the country, when speaking of the new "Double Eagle." They testify with great judgment and truth to the valuable record formed by ancient coins of great events; how truly, how minutely, and how beautifully they describe national movements;—by means of them many striking facts in chronology, geography, natural history, and architecture, have been ascertained. Modern coins are almost worthless, except as means of barter. They express a hope that America may set the good example of restoring an historic coinage like that which was so characteristic of the past. It is a new and a great country; it would be a noble work, and a great opportunity for America to make its money its historic record, which would be more enduring than marble.

TORONTO MECHANICS INSTITUTE.—The third annual exhibition in connexion with this body is to be held at Toronto (Canada West) in the month of September next, continuing for three weeks. The works sent by exhibitors are proposed to be rewarded according to their deserts, and the objects so selected to be the best specimens of Decorative Art manufactured in the province; painting, modelling, and sculpture, joiners work, iron work, ladies' needle work, the best collection of Canadian insects, &c. Thus a wide range for useful competition is opened, and it is announced—"Should any specimens be exhibited, which may be deemed worthy by the committee of being exhibited at the great Exposition of Manufactures, &c., to be held in London in the year 1861, the committee will make arrangements for meeting the expense of sending them there for that purpose—the owners consenting thereto." The Institution comprises about three hundred members, owning a building which has cost 5000, a library of 1500 volumes, and apparatus to the value of 2500, all entirely free of debt. It is in contemplation to add to these advantages a drawing class, to form the nucleus of a school of design. It is impossible to estimate too highly the value of such foundations.

POTTERY MANUFACTURE IN MISSOURI.—The *St. Louis Republican* notices the establishment of the above novel manufacture in Missouri. A clay, called Kaolin clay, or decomposed granite, is the material from which the ware is made; and it is found in quantities sufficient to supply the whole States. The labour to obtain this substance, of which the Ozark Mountains are composed, is not great. It is visible in the ravines, near the top of the ground; and wood and water being abundant in its vicinity, every facility presents itself for extensive use.

THE ROYAL ASSOCIATION

FOR THE PROMOTION OF THE FINE ARTS IN SCOTLAND.

THE Annual General Meeting of this Society, for the distribution of works of Art selected by the committee, and for other business, was held in the Music Hall of Edinburgh on July 20th. The pictures, &c. which had been chosen, were suspended over the platform, attracting universal attention, especially Noel Paton's elegant composition of the "Quarrel of Oberon and Titania," which has been purchased by the Association, at the price of 700 guineas, and is to be placed in the National Gallery of Edinburgh.

We make the following extracts from the Report, which was read by the secretary, Mr. J. A. Bell:—

"The matter which required the attention of the committee in the first instance, was the fulfilment of the instructions they had received at the last annual meeting to obtain an engraving, to be distributed among the members for the year 1850. Their choice was limited by their wish to meet, if possible, with a painting by a Scottish artist, portraying, as the early works of Wilkie so imitatively do, some picturesque and interesting incident in the domestic life of our native peasantry. A painting of this description, entitled 'The First Letter from the Emigrants,' was at length met with in the possession of Alexander Mitchell Innes, Esq., for whom it had recently been painted by Mr. Thomas Faed, Associate of the Scottish Academy.

"Considering that the members of the preceding committee had recorded their conviction that 'Scotland possesses within herself the means of having the works of her painters engraved in an adequate manner,' the committee felt desirous of meeting with a resident engraver whose other engagements did not preclude him from undertaking to execute a line-engraving after this painting on a large scale, within a limited period. Eventually, they secured the services of Mr. Howison of this city, who has undertaken, under a heavy penalty, to complete it by the end of December, 1850. It is almost unnecessary to state that Mr. Howison, by the ability he has displayed in engraving 'The Curriers,' after Harvey; the 'Polish Exiles,' after the late Sir William Allan, and other important works; as well as by the masterly manner in which he is advancing with the engraving of the 'First Letter from the Emigrants,' after Faed, has proved himself to be fully entitled to the trust which, in this instance, the committee have placed in him.

"About the end of the year 1849, it came to the knowledge of the committee that Mr. Steell, the eminent sculptor, had nearly completed a marble statuette after the colossal public statue of Sir Walter Scott, executed by him some years ago for the Scott monument, and it appeared to them to be exceedingly desirable, more especially as the execution of the statuette by the same artist who had executed the statue rendered it equal to an original work, that it should form a portion of the works of art to be distributed among the subscribers to the Association, together with a certain number of copies of it, if they could be obtained at a reasonable rate, executed in Parian composition or statuary porcelain. After consultation with Mr. Steell, and correspondence with Mr. Copeland, one of the principal manufacturers of porcelain in the United Kingdom, the committee purchased the marble statuette, including the copyright, for one hundred guineas, and entered into an agreement with Mr. Copeland, who undertook to deliver, by July 1850, one hundred copies in statuary porcelain of the marble statuette, executed in his best and most careful manner, for the sum of two hundred guineas."

After referring to the circumstances connected with the purchase of Mr. Paton's picture, the Report says—

"As it has always been felt of the greatest importance, that the annual fund of the Association should be realised at as early a period of the year as possible, and as it has been represented that an early delivery of the engravings would much facilitate the accomplishment of this object, the committee beg to suggest that with this view the following paintings be placed in the hands of competent engravers without loss of time, for the purpose of being engraved for the members of 1850-51; it being understood that the subscribers to whom they may be awarded as prizes, will receive them under this suspensive condition, viz:—

'Curiosity,' by John Faed.

'The Shepherd's Grace,' by Alexander Fraser.

'A Forest Glade,' by Horatio Macculloch.

'The Castle of Bishopstein,' by T. M. Richardson.

'A Border Raid,—the Peel Defended,' by John A. Houston.

"It is proposed that two of the engravings shall be executed in line, and the remainder in the mixed style: and though of larger dimensions in engraving, that they shall be printed upon paper of an equal size with that which was used for the eleven engravings distributed among the subscribers of 1848-49, in order that they may form a continuation of that series, which it is understood has given so much satisfaction to the subscribers.

"The committee also beg leave to suggest that a prize of 50*l.* be offered for the best model of a group for a bronze, with a view to the distribution of copies among the subscribers.

"The amount of the subscriptions for the year is 3480*l.*, of which 1258*l.* has been expended on paintings, 405*l.* on the productions of sculpture, and 775*l.* on engravings."

The Report having been unanimously adopted, the meeting separated, after speeches had been made by Mr. Dennistoun and Dr. MacLagan. The former stated that since the foundation of this society about fifteen years ago, upwards of 60,000*l.* had been expended by it in furthering the interests of the Arts in Scotland.

THE VERNON GALLERY.

THE COUNTESS.

Painter, Sir T. Lawrence, P.R.A. Engraver, R. A. Artlett.
Size of the Picture, 2 ft. 0 in. by 1 ft. 8 in.

THIS is an unfinished work, the commencement of a full-length portrait of the Dowager Countess of Darnley. The head only is painted, and it is probable that Lawrence would have done little more to the face, as it was his general practice to get such portions of his pictures nearly completed before he proceeded to the other parts of the figure. The colouring of this picture is very brilliant, and, although it was painted during the last year of his life, it shows no decline of those powers which gained for him so wide-spread and well-merited a reputation; it is full of sweetness and of animated expression.

No painter was ever better adapted by his peculiar talent and disposition to depict feminine grace and elegance, than Lawrence; it has been said that "the blandishments of his pencil were only equalled by those of his tongue." Hence his female portraits possess such qualities which, from their very nature, we have no right to look for in those of the opposite sex; while, on the other hand, the latter are in a manner deficient in that one quality—dignity—which is essential to the subject. Let any one mark well the line of portraits in the Gallery at Windsor, and, with perhaps the exception of that of the Earl of Liverpool, there is not one characterised by the nobility of expression which distinguishes the works of Vandyke and Reynolds. The portraits of Pope Pius and Lord Castlereagh are masterly productions, beautifully painted, full of life and individuality; but there is an absence of *mind*, for which no other excellencies can in our judgment atone. This defect arose, probably, from a desire to produce an indubitable resemblance, to effect which he laboured upon the drawing of each feature with the greatest care and with the most refined taste; and when he had produced a likeness which could not fail to please by a certain amount of living expression, he was regardless of imbuing it with the attribute of thought. We have always felt when looking at Lawrence's portraits, that we are charmed, but not satisfied.

The picture here engraved was purchased by Mr. Vernon at the sale, by Christie and Manson, of Lawrence's unfinished works.

MONACHISM IN ART.*

THIS work is the necessary companion to Mrs. Jameson's former volumes. Monachism in Art completes the cycle of those legendary themes treated of in Christian Mythology, for both flowed from the same source, were fed by the same tributary streams, and poured their waters over the same desolate expanse; both alike had their origin in that love of the Divine, that yearning after the spiritual which attests their being in the soul of man. Yet both suffered by the imperfections of his nature, and the calamities

* "Legends of the Monastic Orders as represented in the Fine Arts," forming the second series of Sacred and Legendary Art. By Mrs. Jameson. London, 1860. Longman & Co.



SIR T. LAWRENCE, P.R.A. PAINTER.

R.A. ARTLETT, ENGRAVER.

THE COUNTESS

FROM THE PICTURE IN THE VERNON GALLERY

SIZE OF THE PICTURE.
1 1/2 INCHES BY 1 1/4 INCH.

PRINTED BY DEBROU & WATKINS.

LONDON: PUBLISHED FOR THE PROPRIETORS.

of his position in time. In the infancy of all nations, faith and doctrine, however imperfect, are generally in advance of their mental condition. To a rude savage race the idea of Deity is a mere instinct, a conviction, and a desire; their minds are impressed by the majesty of Nature; "the sun in his strength;" "the moon walking in brightness;" but unable to rise to the height of this great argument, they corrupt what they cannot comprehend. They observe the course of what to them are animate bodies, with awe, and shrink from natural phenomena with fear; yet still seeking to decipher and to explain, but unable to reflect their thoughts in language, they attempt to convey these by symbolic signs and physical representations. Hence Art is invoked to give expression to the Ideal of Faith; the Imagination being at this period more exercised than Reason, strives also after similar utterance in Poetry. These combined become a religious history and a doctrine, by elevating and re-creating in a living form, or with dramatic incident, all that a disciple has related, tradition has transmitted, imperfect faith and fanatic zeal have invented, received, and taught as true. Thus we enter into the circle of *Legendary Art*. Another feature purely natural and historical, accounts for that tendency of the mind which forms the subject of *Monachism in Art*. The possible combination of the Divine and the Human is found as a tradition amid all tribes. Now, as it must ever be the desire of the mind to strive after the perfection of the Deity, so must this desire be always subject to those hindrances which imperfect faculties and ignorant or superstitious interpretations of the Creator's will occasion. That maxim of ancient philosophy, "that, in order to the attainment of true felicity and communion with God, it was necessary that the soul should be separated from the body, even here below, and that the body should be macerated and mortified for this purpose," led in the earliest centuries of the Church to those fanatical migrations which swarmed together under the government of Pachomius and Antony. These monastic institutions absorbed and employed subsequently all those restless spirits endowed with high and noble faculties, generous intellectual feelings, which every age produces. Monachism was the result of various causes; the danger of the times, the idleness of some, the satiety of others, the hope of religious exercise, the desire of religious communion; it was the centre of action for the fervent spirit, and its solitude was the preparation unto death for the recluse. Yet even in a monastery, the "ruling passion" is as distinctly seen as in the world. "St. Benedict was sent to Rome to study Literature and Science, and made so much progress as to give great hopes that he was destined to rise to distinction as a pleader;" and it is doubtless to this intellectual tendency we owe the literary wealth inherited by the world in the continuous labours of the Benedictines. He who sorrows over the spiritual degradation of his fellow men, and seeks their restoration, should read the story of St. Boniface; he who would trace the combination of the ecclesiastic and the politician, of the implacable adversary and subtle theological disputant, that of St. Bernard of Clairvaux. Who can deny the influence of the mendicant orders, those "Spiritual Democrats," sent forth to combat the frenzied companies of Patarins, Cathari, Bons Hommes, Flagellants, White Hoods, &c., which were spawned as insects on a mud-bank, in all lands? Who can read untouched the story of St. Francis of Assisi, the wild, the gentle, but indomitable enthusiast, who fled from the world to espouse "Our Lady of Poverty?" Who has not shrunk from the text which recorded the unrelenting fervour of him, who as Dante portrays him, "Benigno ai suoi ed ai nemici crudo," has left his name to the Dominicans? "Learned and the most energetic, we find them constantly arrayed on the side of power. Their greatest canonised saints were men who had raised themselves to eminence by learning, by eloquence, by vigorous intellect, or resolute action." The founders of Jesuitism were men of no common mould. We may condemn their doctrines, their method of teaching; but they must always receive the homage due to great and earnest minds. "To contemplate the motives and the career of such men may teach much which well deserves the knowing, but nothing more clearly than this, that no one can have shrines erected to his memory, in the hearts of men of distant generations, unless his own heart was an altar on which daily sacrifices of fervent devotion and self-denial were offered to the only true object of human worship." We cannot doubt the influence of such minds at any time, still less can we wonder that in those periods, which Mr. Digby has traced with such loving reverence in his "Ages of Faith," the Monastic Reformers,

or Founders of Monastic Institutions, should become the themes of *Legendary Poetry*, or *Legendary Art*. Rio has remarked that the works of painters as those of poets, are the faithful mirror of national genius. They were undoubtedly so of national doctrine and feeling during the middle ages. Artists worked then with a deep intensive religious feeling; and their works were not submitted to a public condemning their themes or but faintly sympathising with their expression, but devout believers of the legends they narrated, of the suffering they portrayed; earnest readers of the mysterious and consoling language they addressed to the heart. Every work of Art, not merely imitative, to be appreciated must be understood; and this can never be the case unless they are studied and judged in relation to the age of their production, and not merely with reference to their technical excellence. The poetry of Dante is deprived of half its force, that of Petrarch of its lyric beauty, if we exclude from our hearts all knowledge of their times, and of their material and mental life. It is to instruct us how to study the works of the great masters that Mrs. Jameson has written this and her former volumes. By these we are taught the connexion of every work of Art with history and character; we have a deeper insight into its meaning and intention; we can decide at once to what community it belongs, of what legend it is the exponent, and the relation all such pictures bear to each other and to their age. Nor is this all, the artists' excellence is aesthetically treated; we are initiated into the technicalities of Art, and we learn "that while we have been satisfied to regard sacred pictures merely as decorations, valued more for the names appended to them than for their own sakes, we have not sufficiently considered them as books, as poems, as having a vitality of their own, for good or for evil, and that we have shut out a vast source of delight and improvement in their contemplation." Thus, by habits of thought, partly exclusive, partly uninformed, we have passed—to use the words of M. Rio—in proud disdain before pictures which have exercised a benignant influence on an innumerable multitude of souls during the course of many ages. Those only who have examined works relating to this subject, who are but even casually acquainted with the "Acta Sanctorum," or however slightly with but a few of the sixty-three pages of authors cited by Helyot, can estimate the many difficulties of the task. Free from all middle age frenzies of style, to which some artists are now given, narrating the theme as it was narrated, and not being a Roman Catholic, not imitating "the tone of thought, feeling, conviction, natural and becoming in one of that faith," bearing in mind her subject belonged both to Literature and Art; to be sacredly treated in relation to the first, as historic truth; artistic and æsthetic, but not religious, as regards the latter; in style always clear, in research generally extensive, her judgment largely informed and always impartial; Mrs. Jameson has contributed another work to many, excellent both in conception, material, and execution. We may differ in creed, in its spiritual exercise, dissent from the ritual, and deny the efficacy of its ceremonial, doubt the evidence which is adduced to attest the purity of Ages of Faith, and refuse to be charmed with the productions of their Literature and Art, charm they ever so wisely, —but no well-constituted mind rightly derides the Faith and the religious monuments of any nation. "To my mind no subject is so solemn as that of the faith of any race of men; their sustaining and actuating faith, be its objects what they may; and the objects of a sustaining and actuating faith must always be solemn and noble. Whatever their names may be, they have in them a majesty and endearment which place completely in the wrong all who ignorantly abhor or despise them. How ignorant and how guilty we ourselves may have been in our careless contempt of the idolatries of the world, we may come to perceive when we have learned to do as we would be done by, in separating the ideas of any faith from its outward celebrations—its philosophy from its corruptions—and when we become wise enough to discern the close relations which we have now reason to believe exist among all the effectual faiths which have ever operated widely upon mankind." So writes Miss Martineau, and it is in this spirit we must use the "Legends of the Monastic Order," and of Christian Art, if we would rightly comprehend the works of Francesco Francia, Giotto, Gentil Bellini, Michael Angelo, and Raphael. Great works of Art are the bonds of union of nations throughout all times.

"They are the secret sympathy,
The silver link, the silken tie
Which heart to heart, and mind to mind,
In body and in soul can bind."

H.

MINOR TOPICS OF THE MONTH.

THE PRESIDENT OF THE ROYAL ACADEMY.—On the eve of our going to press, we received intimation of the death of this accomplished painter. Sir M. A. Shee had been, for some time, in a declining state of health, so that his decease was not altogether unexpected. He died at Brighton, on the 19th of August, in the eightieth year of his age.

THE BUILDING FOR THE WORKS OF INDUSTRY has been commenced in Hyde Park. Hundreds of labourers are there at work; a huge space has been boarded in; and there can be no doubt that the contractors will apply such force as must insure the completion of their task by the time specified. All doubts, therefore, as to the Exposition taking place—and in this locality—are now removed: a structure will be erected which, possessing many advantages, has unquestionably fewer disadvantages than any other project that had been, or perhaps could have been, proposed. Scores of architects and contractors have had labour in vain for the commission: the former (those of France, at all events) have had the honour to see their names in print; while the latter have, we understand, had returned to them the five guineas they had paid for plans which of course became useless, although very costly to the Commission; and to Mr. Paxton alone belongs the glory of suggesting and arranging a mode by which otherwise insurmountable difficulties were met and overcome. If the structure had been of brick and mortar, it would have been utterly impossible to have used it in May 1851; parts of it were to have been actually nine feet thick; to have dried it in time would have been out of the question. The polished steel of Sheffield would have been rusted, and the delicate silks of Lyons discoloured in a week: to say nothing of the danger to health from the moisture which must have been continually evaporated from the ever-green building. Those who have visited Chatsworth and have seen the gigantic conservatory there, will have no difficulty in believing that Mr. Paxton will triumph over all obstacles of light, air, and damp. We are ourselves entirely satisfied that no plan could have been arranged, within the time, that would have so thoroughly mastered all the difficulties to be contended against. The light may be, and certainly will be, ample and judiciously distributed—so that where more or less may be required, it will be had. The ventilation will be perfect, inasmuch as air may be admitted to any extent; while protection against damp arising, either from rain or from congregated multitudes, will be as effectual. Under all circumstances, therefore, we consider it most fortunate that Mr. Paxton came to the rescue, at the very moment when all parties were disposed to abandon hope; and we have faith in the working out of the plan, after a careful examination of those immense collections of glass at Chatsworth, which are of such a nature as entirely to remove all apprehensions as to the issue. That the building will be "permanent" and not "temporary," we do not doubt; good reasons will be shown why it ought to be so; although just at present it may be inconvenient to put them. It seemed to us, from the first, absurd to pay an enormous sum for the hire of materials that would be required again at the end of five years, and again at the end of other five years. This argument will no doubt have weight; but if the building, structure, edifice, or whatever it is to be called, turns out to be what it may be expected to be, the public will be very loth to part with that which will be a perpetual source of enjoyment and instruction—useful in a hundred ways when not needed for a display of the Industry of all Nations.

THE MEDALS sent in competition for the Exposition of 1851, have been returned to their producers; and we presume the successful artists are at work upon those which are to be the "presentations." To Mr. Wyon is to be entrusted the task of designing and engraving the heads of the Queen and Prince Albert, and he is at present taking sittings for that purpose.

THE EXHIBITION OF 1851.—It has been determined by her Majesty's Commissioners, that the

last day for receiving applications for space, on the part of exhibitors of the United Kingdom and the Channel Islands, shall be the 31st of October next. Parties failing to give notice to the respective local committees, after this date, will run the hazard of having their claims disregarded, for there is no question that the demands from the Continent, and other foreign parts, will be sufficient to fill up the remaining places. It must therefore be obvious, that all here who intend to exhibit must not postpone their applications beyond the time specified.

HIRAN POWER'S MARBLE STATUE OF EVE, which it will be remembered, was lost in the vessel in which it was embarked for shipment to America has, we rejoice to say, been recovered, and is now on its pedestal in New York. As a set-off against this comforting intelligence, the sculptor has had to endure another calamity by shipwreck; his marble statue of Calhoun, commissioned by the Senate, was also shipwrecked off the entrance to the harbour of New York. The shippers, however, had the precaution to pack it in huge enclosures of timber—so huge as to be sufficient to float the statue; there are, consequently, hopes of this work being also recovered.

FOLEY'S STATUE OF JOHN HAMPTON, which we had an opportunity of seeing, previously to its removal to the new House of Commons, is a fine work of Art, and must greatly tend to advance the reputation of the sculptor. It is of heroic size, in attitude noble and commanding; the right hand rests upon a sword, and the left bears a scroll, indicative of his twofold capacity, of statesman and warrior. The face, which was modelled from the best authenticated portraits, well expresses the character of the man, bold, energetic, loving, and just. The statue is executed in white marble, and will be an ornament to the edifice wherein it is ultimately to be placed. In Mr. Foley's studio we also saw a very beautiful model of a "Mother and Children," of which we may probably have more to say hereafter.

THE ARCHITECTURAL EXHIBITION.—The gallery of the New Society of Painters in Water-Colours contains many very clever works, many useful hints, many "*châteaux en Espagne*," that no one, or no body of men, would think of erecting. The Exhibition is free (except on Saturdays), containing about 190 drawings, which are certainly of a fitter order than those of previous exhibitions. We have been particularly pleased with many little "useful" designs, such as Seddon's for a Staivian banister; iron-work by Mr. Potter, &c.; balcony by Nichols, &c. The whole presents a very satisfactory proof of progress.

TREASURER OF THE ROYAL ACADEMY.—Sir Robert Smirke has resigned this appointment in consequence of continued indisposition, and has been succeeded in that honourable office by Mr. P. Hardwick, R.A.

MR. BEAUMONT'S DESIGNS FOR IMPROVEMENTS AT BUCKINGHAM AND ST. JAMES'S PALACE, &c. &c.—We have been much pleased by the inspection of some designs for the alterations of the approaches to Buckingham Palace, and for other desirable street improvements connected with St. James' and Hyde Park, by Mr. Alfred Beaumont, Architect, of Warwick Chambers, Regent Street. The first plan proposes to add new wings, forming decorated screens of columns, to the arch at Constitution Hill. The central portion as it now stands, to be used as the Queen's private entrance. The east wing for the public into the Green Park, and the west carried across Grosvenor-place, and adjoining the hospital,—to make this side correspond with the opposite entrance into Hyde Park. The second relates chiefly to the Marble Arch. Mr. Beaumont proposes to remove this *bodily*, 200 yards in front of Buckingham Palace at the junction of a road, about the third avenue of the Park Mall. The space forming a semicircle between this and the palace, to be enclosed with balustrading and a sunken area, decorated with sculpture. In the central portion of this enclosure, to place the statue of George IV., now driven from the society of men and sitting in lonely grandeur at the east corner of Trafalgar Square. In front of the marble arch he proposes to erect a fountain and spacious basin. In a direct line from this, it is suggested to continue the avenue up to Charing Cross, and obtain a

new and striking entrance into the park at a point adjacent to the Statue of Charles I. This design provides also for the completion of the east end of Carlton Terrace. It cannot be denied, improvements of this kind are desirable, as neither the Green nor St. James's Park may be said to have an approach becoming their position or their beauty. The effect looking up from Charing Cross to the marble arch, would give importance to the palace, and by the removal of the iron palisading and thus throwing the Green Park more open, with some slight alterations in the carriage road, obtain greater breadth of effect to the general view. Another equally important feature consists in the removal of the houses on the north side of Cleveland Row, and the block by the side of Lord Ellesmere's mansion, and thus obtaining another entrance into the Green Park, by the continuation of Pall Mall. To this, Mr. Beaumont would add the following extensive alterations, connected with St. James's Palace. By enlarging and elevating the west end, and continuing the east wing towards Marlborough House, the tower would occupy a more central position, ranging with St. James's Street, and on the south or Park side, the palace would present a frontage of 500 feet. The gardens before this to be thrown open to the park, and laid out as a parade. A thoroughfare might be obtained, we think, through the central tower, to lead to the Suspension Bridge, as proposed by Mr. Beaumont, across the ornamental water, to the Bird Cage Walk. We must add, this latter is a design of very great merit, and there is much originality in the decorative parts of the piers and supporters of the iron-work.

THE KING OF HOLLAND'S PICTURES were sold last month; our sheets having been prepared for the press before the sale was concluded, we prefer waiting another month to inserting an incomplete statement now; but in our next number we shall be in a position to give a correct account of the sale, which appears to have attracted a host of connoisseurs and buyers from all parts of Europe. For the present we merely add, that the number of pictures contained in the Gallery amounts to nearly 200, comprising many first-rate examples of the great European schools, together with a most valuable collection of drawings, formed by Sir Thomas Lawrence, which Lord Melbourne on the part of the government refused to purchase from the executors of Lawrence.

BUST OF SIR ROBERT PEEL.—We have just inspected a very admirable bust of this lamented statesman and patron of the Fine Arts, which has been executed in statuary porcelain by Messrs. Copeland, from a bust by the younger Westmacott, in which he has been assisted by a portrait executed by Mr. Palmer. As a likeness it is most satisfactory; preserving the most minute trait of Sir Robert's features, and cannot fail to be an acceptable memorial to all who venerate his memory.

THE BRITISH INSTITUTION.—An amateur artist, of long practice and considerable talent, who takes great interest in all Art-matters, complains to us of the neglect with which our artists treat the annual exhibition of pictures by the old masters and deceased British painters, at this gallery. He has a personal knowledge of a very large number of the profession, and yet he says that he rarely meets with one in the rooms, though he is accustomed to visit them himself, twice, and sometimes thrice, in the week. Our own observation will, in a great measure, bear out his assertion; and we must say there is small inducement for noblemen and gentlemen, anxious for the improvement of our native school, to strip their walls of their most valuable appendages, if no practical use is made of the advantages they offer; for it should be remembered that these advantages are not solely intended for the *tyro* in Art, they are for the benefit of all; and there is not one in our ranks, however high his position, who may not gain something by the study of many of the pictures annually exhibited here. True genius is ever ready to acknowledge its deficiencies, and is willing to embrace every opportunity of instruction, and to add to the stock of knowledge already acquired. If many of such pictures as hang here year after year, were contained in the Galleries of the Continent,

pilgrimages would be made thither constantly, and at any disadvantage, to study them: but, because they are brought to our own doors, they are treated with indifference, or entire neglect. We frequently see many foreigners in these rooms, interested in their contents, examining and descending on the pictures closely and intelligently, and to all appearance, acquiring what they will endeavour, hereafter, to turn to a valuable account. We just throw out these hints for those whom they more especially concern, and shall be glad to find they have not been offered in vain.

MR. PATON'S PICTURE OF OBERON AND TITANIA.—This very extraordinary work has been for a few weeks in London, exhibiting privately in the rooms of Messrs. Graves & Co., Pall Mall, by permission of the Society for the Promotion of Art in Scotland, by whom it was purchased, we understand, for the sum of seven hundred pounds. We presume the Society had sufficient warrant for thus devoting so large a portion of its funds, and that the subscribers were satisfied. We question, however, if the principle is a good one; although in thus securing for their country a work so honourable to it, they have done wisely, if they have acted rightly. The artist is a young man. His first work of importance obtained one of the premiums at Westminster Hall: it was a production of the same class; but in this picture he has manifested that improvement which might have been wished for, as the result of three or four years of thought and study. The passage which Mr. Paton has here selected is that which describes the quarrel between the Fairy King and Queen concerning the Indian boy:—

"I did but beg a little changeling boy,
To be my henchman."

The two figures occupy the centre of the picture; it was the great difficulty to be encountered, and it has been completely overcome. They are human in form and aspect, but of the most perfect order of humanity. The Indian boy, a marvellous triumph of Art, seeks the protection of his divinely beautiful mistress; while the anger expressed by Oberon is that of a deity. To describe the several details of the work is out of the question, unless we devoted to it a page or more. Every part of it is crowded with episodes; there are altogether, we imagine, considerably more than a hundred figures. Every episode is made to tell with singular felicity upon the great point of the whole. The gambols of the fairies, exhibited in every conceivable variety, are but subsidiary to incidents which bear a moral—such as that of the treasure-gnome, at whose feet money-loving imps are grovelling. Nor is the lower world forgotten—flies, butterflies, snails and serpents are made tributary to the scene; while the varied foliage, from the gnarled oak to the blossoms of the smallest wild flower, are introduced with the rarest and nicest skill. In conception and execution the work is entitled to the highest possible praise. On the whole, it is, of its class, the greatest achievement of Modern Art; exhibiting, in masterly combination, rare fertility of invention, wonderful fancy, deep thought and accurate reading, and a perfection of finish creditable to the industry of the artist, who has not been content to leave the evidence of his high genius unsupported by proofs of his belief in the value of labour.

MEDAL TO JENNY LIND.—The artists of Stockholm have just completed a medal to the songstress who has shed such a halo over her native country. There is a delicacy and grace in this acknowledgment from one branch of the refined arts, to the worth and talent displayed by the queen of another. By the way, an absurd paragraph has been printed in some of the newspapers about "Miss Lind and her brother." Miss Lind never had a brother; and has no sister alive.

THE EXHIBITION OF FRENCH INDUSTRY which has been for some time in George Street, Hanover Square, has recently closed under less favourable circumstances than its projectors anticipated. Many persons considering it strictly as a shilling exhibition (which it purported to be) did not think of visiting it for purchase; but as this was really the chief object of the

exhibitors, they became sometimes troublesome in looking after customers. Ultimately visitors became fewer; and then "the remainder" was advertised for sale "at reduced prices," and after this had continued for some time, the whole was announced "for sale by auction." A reserve was placed upon most lots and they were either passed over like Ete's sculptures, without a bidding, or "knocked down" at higher prices than they were in some instances marked when on view. There cannot be a doubt that the whole thing has been a failure in a mercantile point of view, although the end and aim of the entire speculation was certainly to make a market by establishing a bazaar, with money to pay for entrance.

MODERN COSTUME.—A paper has been placed in our hands by a gentleman unconnected with, but taking much interest in, Art-matters, the object of which is to draw attention by means of the approaching great Exhibition, to the inelegant and unartistic character of modern costumes, now prevailing in Europe. The writer suggests, that foreigners as well as English, should be invited to supply "examples of the best style of dress, both male and female, combining dignity, simplicity, elegance, comfort, and convenience, with especial regard to artistic representation and to the employment of the various fabrics now in use, or that can be introduced; and, further, that every European court should be invited to concur in the adoption of a costume possessing these advantages, and capable of being modified in accordance with the seasons, the climate, and the circumstances of each country." The document goes on to say:—"Let it not be supposed that any sudden or extravagant departure from the present style is requisite, nor fixed forms precluding the display of individual taste and fancy; still less any sumptuary regulations. What it is desired to suggest to designers and makers of every article of dress is, to exhibit on the approaching most favourable opportunity such forms as may afford a series of *transitional* changes (for which the public evince a decided tendency,) from the existing fashions to a style according with the advanced tastes of the age." There is really in this idea much well worthy of consideration, though we may have our fears of its practicability; we believe that nothing in the shape of dress could be fashioned, more ungraceful, undignified, and ridiculous, if we would take the trouble to analyse its several portions, than what we, of the male sex more especially, wear at the present time. Not that we are much worse off, in this respect, than were certain generations of our forefathers, who however took care to have some redeeming points about them to qualify their otherwise *outré* appearance. None but artists know the difficulty there is in dealing pictorially with modern costume, so as to make it the least offensive to the eye; and what is objectionable in a picture, cannot be less so in the reality, only we are used to it. And why is it that the landscape-painter and the painter of architectural subjects, generally goes as far back as he can from the present period, for the dress of the figures he introduces? Simply because that of his own time would destroy the harmony of his work. And in sculpture the difficulty is still greater. We should therefore rejoice to see some system generally adopted which will show that, while convenience and suitability have been studied, we have not lost sight of that taste which would convert an article of dress into one of picturesque Art. A "Declaration," to be, we understand, submitted to the Royal Commission, relative to this project, lies for signature at Messrs. Colnaghi's, in Cockspur Street; it has already received the signatures of several of our leading painters and sculptors, members of the Royal Academy, &c.

THE LATE W. BRUNNING, MEMBER OF THE SOCIETY OF BRITISH ARTISTS.—The premature death at the age of thirty years of this excellent painter, has bequeathed to the sympathy of his brother artists and the lovers of the Arts, his widow and five young children totally unprovided with the future means of existence. A reference to our advertising columns will afford every information relative to this melancholy case.

ITALIAN SCULPTURE.—There are now being exhibited at Messrs. Paul and Dominic Colnaghi and Co., Pall Mall, East, four pieces of modern Italian sculpture, by Raffaele Monti, of Milan, some of whose works have already been exhibited here. The most important is a statue of Eve—representing her after having tasted the forbidden fruit.—The particular passage selected is:—

"—destitute and bare
Of all her virtues, silent, and in face
Confounded, long she sat as stricken mute."

She is seated according to the letter of the verse with an expression of remorse and abasement. The figure is admirably modelled, perhaps too strictly physical and individual, but yet displaying much skill and knowledge. Another work is a portrait group of two young ladies fishing; They are draped, and the relation between the figures is most perfectly established. There is also a veiled head, representing most perfectly the face with a veil drawn closely over the features. Nothing can exceed the felicity with which the veil is sculptured on the face. The fourth is a small head entitled by the sculptor "The First Communion."

REVIEWS.

EXAMPLES OF ARCHITECTURAL ART IN ITALY AND SPAIN. By J. B. Waring and T. K. Macquoid. Published by McLean, London.

If the introduction of lithography had rendered no other service to the cause of Art than the power to produce such works as this, at a comparatively moderate cost, it must ever be regarded as one of the most practically useful of modern inventions. Five-and-twenty years ago such a mass of valuable illustrative matter as is here brought forward would have entailed so vast an expense, by ordinary engraving, as would have deterred almost any artist singly or jointly from undertaking such a risk; and even with the aid of lithography, in turning over the leaves of this thick folio volume, we scarcely know which are most worthy of commendation, the spirit and enthusiasm that suggested and carried it through, or the taste and talent which have selected the numerous specimens and executed them upon the stone. Architecture, in England, has certainly not made that progress which might have been expected from the means that our architects have at command for becoming acquainted with the great works of the architects of former ages. Until a style altogether new shall be introduced, and we much question whether such an event will ever happen, the architect must fall back on what has been done before, so that his genius exhibits itself rather in adaptation than in invention; but even in this ample scope for ability, if wisely and judiciously exercised, and with such examples before them as we find in this fine publication, and in the many others to which the last quarter or half century have given birth, they can be at no loss for suggestive matter, nor for actual subject. Messrs. Waring and Macquoid are members of the Royal Institute of British Architects, and with a zeal for the interests of their profession which cannot be too highly commended, they have visited Italy and Spain for the purpose of bringing back to their own land, some of the best examples which the architecture of those countries supplies. This is done not only by giving most artistic pictures of exteriors and interiors, but by a very large variety of details in outline, portions of elegant and picturesque edifices, doorways, windows, balustrades, fountains, tombs, fonts, mosaic pavements—in short, of every thing that appertains to the noble science of architecture. Most of these belong to the thirteenth and sixteenth centuries, and the authors have divided, or rather arranged, their plates according to the various styles then in use. Thus the first ten plates refer to the *Romanesque* as seen in the "Cloisters of San Giovanni Laterano, in Rome;" the Sicilian and Florentine pulpits; the marble pavements of Florence; the "Porch of Lucca Cathedral;" the very singular "Church of San Giovanni at Pistoia," of the date of 1166; some of the church towers of Rome, &c. Eight plates are devoted to the *Florentine* style, the link between the *Romanesque* and *Cinquecento*, massive and comparatively plain, except in the cornices: most of these examples are from the *palazzi* of Tuscany, with the lamps, knockers, and torch-holders belonging to them. The plates numbering nineteen to forty-three inclusive, embrace the style known to architects as the *Cinquecento*, with its richly sculptured orna-

ments, prevailing in Venice, Bologna, Ferrara, Mantua, and other Italian cities. The pure *Italian* style comes next, in eight plates, selected from Verona, Rome, Venice, &c.; and finally the *Spanish Renaissance*, represented in ten plates, as the "Town Hall of Seville;" the "Staircase of the Hospital de la Cruz, at Toledo;" the "Casa Miranda, Burgos;" the "Pulpit of San Ercilán, Burgos," &c. &c., in all of which, sculpture is a more prominent feature than architecture, the latter seeming to hold a place between the *Renaissance* of France, and our own Elizabethan, and having an infusion of the Moorish and Gothic types on which both are founded. The authors of this work are content that the examples they furnish should be their own interpreters of the beauties or defects of their several styles; there is no explanatory text, except two or three pages of introduction; nothing more, indeed, is required, for so much has been written within the last few years by travellers, professional and otherwise, upon the edifices of the continent, that little practical information can be further derived. Their book is, nevertheless, valuable to the professional man, and almost equally so to the manufacturer engaged in ornamental decoration of every kind, for the numerous examples it affords of beautiful designs which might be made available to an inconceivable extent. We know of no class connected with Art to whom it will not prove both interesting and instructive.

THE PILGRIM'S PROGRESS. With Memoir of the Author, by JOHN CHEEVERS, D.D., and Engravings on Wood, by G. E. and J. Dalziel, from Designs by WILLIAM HARVEY. Published by D. Bogue, London.

Macaulay has written that the "Pilgrim's Progress" is the only work of its kind which possesses a strong human interest: "other allegories," he says, "but amuse the fancy; the allegory of Bunyan has been read by many with tears." This is true, it is the "human interest" of the "Pilgrim's Progress" which carries us along with it from first to last, which renders it admired by the learned and beloved by the simple. It worked its way up from "the people" to the palace, until it has become the fashion to illustrate its pages and bind it in costly raiment. The present is the most beautiful edition of its size which has issued from the press. Many of Mr. Harvey's designs are full of exquisite feeling, and are beautifully rendered by the Brothers Dalziel. The ample index is an important and acceptable addition to the usefulness of the work; and Doctor Cheevers' Introductory Memoir is eloquently written and is full of the deepest interest. He has endeavoured to give a history of the *spiritual* life of Bunyan, and inclines to the idea so ably combated by Southey, that the Tinker of Elstow was amongst "the chief of sinners." On this point we differ from Doctor Cheevers. That Bunyan was wild and reckless, and addicted to swearing and sabbath-breaking in his "hot youth," we admit; but even then his conscience was smiting him for his offences; and he was ever at war with himself, until his soul, rescued from destruction, wrote its experience in letters of light that will shine to the end of time. His vivid imagination led him to exaggerate his own feelings and his own propensities; and we do not take all he says *literally*, but rather allegorically, for his thoughts took the tone of metaphor unconsciously. We know that many will not agree with us, but rather incline to the interpretation of Dr. Cheevers than of Dr. Southey; all, however, must appreciate the eloquent and powerful oration on the spiritual character of the author of "The Pilgrim's Progress," which—we may even say—enriches the noble allegory written in the gloomy prison-house of Bedford. Independent of its great worth, and the affection with which the work is greeted by every denomination of Christian, the "getting up" and embellishments of this edition recommend it as an ornament to the drawing-room, the library, and the lover of Art.

THE GREEK SLAVE. Engraved by J. THOMSON, from the Statue by HIRAM POWERS. Published by H. Graves & Co., London.

Our readers are acquainted with this fine example of American Art through the engraving which we gave of it in our last February number. Captain Grant, the owner of the statue, has had it engraved upon a scale considerably larger than our own, and most beautifully has Mr. Thomson executed his work. The position of the figure differs somewhat from ours, in being turned more to the front, consequently it has a greater breadth, and its exquisite outlines are more freely developed. Mr. F. Roffe made both drawings from which the two engravings have been done, but it was thought

advisable to alter the attitude, that the subject should present a totally different aspect in each, yet each has its own points of merit irrespective of the other.

POEMS. By H. W. LONGFELLOW. 2 vols. Published by TICKNER, REID, and FIELD, Boston. U.S.

The spirit of poetry never slumbers—her song is never altogether hushed; no time nor circumstance has power entirely to subdue it—there is neither "speech nor language where her voice is not heard." At intervals through the lapse of years it comes to us like the blast of a trumpet, with sounds that stir every living soul, and with echoes that continue for ever, when some great master-hand has swept across the strings, and awoke the melody that all love to hear; but its tones are also murmuring, low and sweet, the whole day long from a thousand hidden sources of which the busy world is scarcely cognisant, and whose music dies away almost as soon as its chords are struck. Though the minstrel and the bard are no longer to be found in the halls of the noble, and the troubadour lives only in the romance of history; still the spirit is not dead that quickened the one, nor the fire quenched which, in olden time, lighted up the other. But poets, in our day, have to struggle with a generation antagonistic to their principles, no matter how elevated in sentiment, or how eloquently delivered; every note they sound may be one of harmony, but it attracts few listeners, and every written line may bear the impress of a high order of genius, and yet it falls on ears that refuse to hear the voice of the charmer. Still they sing on, while, from among the number, one now and then contrives to gain an audience sufficiently large to prove that the world is not all given up to utilitarianism, nor all unwilling to travel sometimes with him into the regions of imagination. From across the broad Atlantic we have occasionally heard sounds that tell us the true spirit of poetry has found a home amid the dwellings of the New World, and that intellect is not necessarily, as it might be supposed it would be, immediately enlisted into the ranks of utility, and thus called into a service for which other capacities are as well, if not better qualified; for there is a natural tendency in all new and popular governments to make both Literature and Art subservient to political ends, instead of permitting them to revel in absolute freedom. Among these sounds the poems of Longfellow take a distinguished position for originality of thought and construction, sweetness, though not unfrequently quaintness, of expression, and for natural description. His imagery, drawn from the visible world around him, is beautifully simple; there is a pure and elevated feeling in his devotional strains, and a vigorous healthy tone throughout all. Some of his translations from the German and Spanish retain all the spirit of the originals, although we are of opinion that the melody of rhythm is occasionally sacrificed to preserve this originality. Nor do we think that the Sapphic measure, as it is generally termed, is ever judiciously introduced into English verse; our language seems ill adapted to it; wherever rhyme is disregarded, and even where it is used, either in epic, didactic, or descriptive poetry, iambic verse is preferable. It must not be thought, however, that we consider these as blemishes in Mr. Longfellow's poems, where they occur, and perhaps our objection arises chiefly from being unaccustomed to this kind of poetical composition; examples of it in this country are very rare, those only we know of any extent are in Martin Tupper's volumes of "Proverbial Philosophy," where many noble thoughts and much poetical language are clothed in so grotesque a garb as to render it not very easy to arrive at the truth of their meaning. We bring no such charge, indeed, against the American poet, for his "Evangeline" (which, by the way, we reviewed some months back) and his "Children of the Lord's Supper," to which our remarks apply, are exquisitely simple and elegant in expression. We leave Mr. Longfellow with the conviction that all who can read the English language will recognise in him a poet of no ordinary rank, possessing a mind fraught with good things, and having the ability to place them advantageously before others. We will not quote against his volumes his own lines:

"The book is completed,
And closed, like the day;
And the hand that has written it
Lays it away.
Dim grow its fancies;
Forgotten they lie;
Like coals in the ashes,
They darken and die."

We shall rather hope to have their society once and again; such companionship can never weary.

MORNINGS AT MATLOCK. By R. SHELTON MACKENZIE, D.C.L. Three Vols. Published by H. COLBURN, London.

Dr. Mackenzie became favourably known to the public some few years ago as the author of "Titian, an Art Novel." He has not met the public this season, so to say, single-handed, but rendered his "Mornings at Matlock" agreeable, by recounting a number of tales. Since the days of Boccaccio this mode of "story-telling" has frequently been resorted to, with considerable or inconsiderable success, according to the ability of the author, so that there is nothing "new" or "taking" in the plan; but Dr. Mackenzie has lived a good deal "in the world," both in the "great Babylon" and in the little Babylons which increase all over England. He has had frequent opportunities of observing "character" and various phases of society. His perceptions are acute; and he has collected a great deal of information and anecdote; is very fond of Art and fond of society. His style is easy and piquant; and he *raconte* his various tales with much grace and spirit. The tale-telling group consist of an artist, an author, a major in the army, and an Irishman; so there are stories by each, and scenes where the peculiarities of each, either mingle or contrast; thus the reader may feel assured that the contents of the volumes are very varied, and the style is strong, yet flexible. Dr. Mackenzie, however, renders men and the ways of the world better than women and the more delicate tracings of the feelings and affections; he lacks tenderness, and is too actual—too lightly read in the pure-hearted history of woman's nature to appreciate what of course he has failed to describe. One instance of this occurs in "Tressilian's" clever story, where the young lady he had stared out of countenance more than once, announces herself to him, after an interval of two years—during a very casual meeting—as "the Widow Stanley," and tells him he does no unwise thing to cultivate her acquaintance. This is throwing the handkerchief the wrong way; and we think we are justified in saying that no one who understood female delicacy could have so described the first step in woman's love-making; particularly as the author intended the lady to be a "paragon of perfection." But when Dr. Mackenzie gets amongst the more stirring matters of the world—"The Great Will Cause," "The Kings of the Peak," "The Millionaire Malgré Lui," "The Last Throw of the Dice," and his favourite "Art Stories"—his perceptions quicken, and his style carries him forward triumphantly, even over incidents which to a less experienced author might be very disastrous. In particular, his Irish stories are admirable for their truth of character and dramatic effect. We hope to meet him again in a long story; for although these volumes are the very things for the sea-side and a large family circle, much talent is frittered away in short stories, which would, had the same amount of time and constructiveness been applied thereto, produce a connected tale more worthy of Dr. Mackenzie's reputation.

VOICES OF THE NIGHT. LONGFELLOW. With Illustrations by A. LADY. Published by DICKINSON, BROTHERS, London.

We have printed the title of this book as it stands in the original page, but it does not clearly indicate who has given utterance to the "Voices;" we presume, however, they have proceeded from the American poet, Longfellow, and sweet and gentle strains they are—music that lulls to slumber, and disturbs not the sleeper from his pleasant dreams, or that wakes him only, as one of our old poets expresses it, "to feed his soul with melody." But our business is rather with the pictures than the poetry of the volume; they consist of six etchings on rather a large scale, by Mrs. Lees, a lady with whose name, as an artist, we are unacquainted; but she has afforded us so much pleasure in what is here produced, as to make us desirous of meeting her again in similar company. Her style is founded on the German school, which seems to be gaining ground with our amateurs; and although we should regret its prevalence to the exclusion of what appears to us to have more of the freshness, elegance, and truth of nature, we are not unwilling to see it referred to as embodying certain principles of excellence which, combined with greater latitude of poetical feeling, would go far to ensure perfection. Mrs. Lees' illustrations are little more than outlines, with a small amount of shading in the principal figures; they are designed with great taste, show an intimate knowledge of the structure of the human form, and are imbued with a sentiment at once poetical and devout. The figure of the old man asleep in the chair, illustrating the poem entitled "The Footsteps of Angels," and the design for the "Hymn to the Night," are especially beautiful, and worthy of the matured powers of a practised artist.

BLACK'S GUIDE THROUGH EDINBURGH. Published by A. & C. BLACK, Edinburgh.

We must confess to a love of the modern Athens, a love as much for its own beauty as for the many associations of a real and a fanciful kind, which its history, or the pages of Scott have thrown around it. Mr. Black's little volume is an agreeable and useful pocket-companion for Edinburgh and its neighbourhood, and it is better illustrated than such books usually are; the small steel plates are beautifully engraved, and the woodcuts also good. Enough of fancy has been given in the local description, and quotations from the poets to relieve the heaviness of topographical minutiae. It is a well arranged volume, which cannot fail to be agreeable to the tourist.

THE CAMBRIAN MIRROR; OR THE TOURIST'S COMPANION THROUGH NORTH WALES. By EDWARD PARRY. WHITTAKER, & Co., London. T. CATHERALL, Chester.

A very portable and useful little volume which, while it points out all worth a tourist's notice, does not trouble him with too much florid description which is generally the bane of such effusions. All that is necessary to know is clearly narrated, and the most minute information as to inns, &c., included. There is just enough of Welsh history and Welsh poetry to give nationality and a piquancy to the volume, which cannot but be useful and acceptable to all who would avail themselves of such aid in a tour—certainly equal in beauty and grandeur to the be-praised continental trips.

THE DECORATIVE ARTS OF THE MIDDLE AGES. By HENRY SHAW. No. VI. Published by W. PICKERING, London.

This is one of the best numbers of a work which promises to equal any of the previous ones from the same hand. The Morse or fastening for the breast of a Priest's Cape, belonging to H. Magnise, Esq., is a magnificent specimen of the art of design in the fourteenth century. The Candlestick of the time of Henry II., of France, of the rarest fictile ware, is also a fine example of taste. The wrought iron door, from Mr. Cottingham's collection, is a specimen of the fine design which characterised all the manufacturing arts in early times; and we are assured that its resuscitation may be effected by the proper study of such admirable examples as are here given.

CHARACTERS, COSTUMES, AND MODES OF LIFE, IN THE VALLEY OF THE NILE. Illustrated from designs taken on the spot, by E. PRISE; with Descriptive Letter-press, by J. A. ST. JOHN. Parts I. & II., Published by J. MADDEN.

Some two or three years since, we reviewed this work under the title of "The Oriental Album," at some length. It is not, therefore, necessary to reiterate the very favourable opinions we then expressed of the excellent manner in which the publication was altogether got up. But as it has now assumed another form, by the publishers producing it in separate parts, it is only due to its merits to say that, both in this and in its original shape, it is well deserving of public encouragement. The two parts now before us contain, "Arnaout and Osmanli Soldiers;" "Egyptian Lady in the Harem;" "Habesh, or Abyssinian Slave;" "Ghazawi, or Dancing Girls;" "Camels resting in the Sherkiyeh;" "Oulman of Cairo, his Shop and Customers." They are lithographed on a large scale, and tinted in imitation of the original drawings.

"TO THREE ANGELS CRY ALOUD." Engraved by C. TOMKINS, from the Picture by H. LE JEUNE. Published by H. GRAVES & Co., London.

To use a mercantile phrase, whatever article is brought before the public and secures its approbation, "the supply will always keep pace with the demand," or to adopt another term with the same signification, "like produces its like." This engraving belongs to the class of which we have had several examples within the last few months, and the appearance of another goes far to prove, that the community, to whose taste they are more especially addressed, is not yet weary of them. But Mr. Le Jeune's picture takes a higher range than its predecessors, for instead of chorister-boys and charity-girls, he has painted three winged figures, draped, the centre one bearing a crucifix on its breast. We know he has the authority of some of the ancient masters for such an introduction, still we think its omission in beings that are evidently not of the earth, would have harmonised better with their character, even regarding it only as a symbol of their faith. In other respects the work is well conceived, and its spirit bears out the title.